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BILLS WEEK OF NOVEMBER 14th

Acts and Houses Listed Alphabetically—Week of November 21st in Parentheses

Keith's

NEW YORK PALACE—Elizabeth Brice & Co.; Bert & Sawin; Craig Campbell; Imhoff Conn & Corinne (Providence); Jack LaVier (Philadelphia); Victor Moore & Co.; Babe Ruth (Baltimore); Harry & Anna Seymour (Riverside); Henry Santry & Band (Riverside).

ALHAMBRA—Lou & Gene Archer; Dress Rehearsal; Harry Fox & Co. (Youngstown); McConnell Sisters (Royal); Owen McGivney (Colonial); Patricia (Philadelphia); Dave Roth (Orpheum); Unusual Duo; Ward Bros.

BROADWAY—Harry Cooper; Frank Dobson & Sirens; Juliette Dika; Geo & Ray Perry; Wilson Bros.

COLONIAL—Harry Carroll Revue; Miss Ioleen (L. H.) Edith Clasper & Boys (Royal); Bert Fitzgibbons; Miller & Anthony; Mary Marble & Co.

COLONIAL—Cooper & Lane; Lauri De Vine (Royal); Davis & Felle; George Jessel (Alhambra); Geo. McFarlane; Marmaine Sisters; Ruth Royce (Bushwick).

81ST STREET—Burke & Durkin; Mme. Herman; Mason & Shaw (Pater-son); Jas. J. Morton; North & Holliday; B. A. Rolfe & Co.

84TH STREET—Big Three; Caselli's Midget Wonders; Crendon & Davis; May & Hill; Rose & Dell; Two Stenards (L. H.) Chester & Kerns; Evans & Wil-son; Francis Belle & Boys; William Hal-len; Paul Hill & Co.

FORDHAM—Edith Clasper & Boys (Royal); Bert Fitzgibbons; Miller & An-thony; Mary Marble & Co.; Paganna (L. H.) Harry Carroll Revue; Jess Doody & Co.; Miss Ioleen.

FRANKLIN—Maude Allen; The Clown Seal; Lane & Byron; The Miracle; Two Little Pals (L. H.) Sidney Phillips; Claude & Fannie Usher (Philadelphia).

FIFTH AVENUE—Eddie Buzzell & Co.; Ernest R. Ball (81st St.); Page & Green; The Richards; Margaret Young & Co. (Riverside) (L. H.) Wm. Weston & Co.; Valerie Bergere & Co.; Joe Darcy (Washington); Ruth Howell Duo; Laurie Ordway; Wm. Weston & Co.

HAMILTON—Bridal Street; Clayton & Allman; Doyle & Cavanaugh; Juliet; Johnny Dooley; Kramer & Zarell; Eddie Miller; Dancing McDonalds; Elsa Ryan & Co.

H. O. H.—Mr. & Mrs. Stuart Darrow; Murray Kissen & Co. (Yonkers); Lloyd & Rubin (Yonkers); Nell O'Connell (L. H.) McCormack & Wallace; Rialto's Moon Love; Sherwood Sisters & Burton; Wilbur & Adams.

JEFFERSON—Johnny Burke (Colo-nial) (L. H.) Edna Dreon; Elsie La Bergere; Stephens & Bordeaux; Two Lit-tle Pals.

188TH STREET—Altrock & Schacht; Babcock & Dolly; Warren & Wade; Wm. Weston & Co. (L. H.) Anger & Packer; Cahill & Romaine; Long Tack Sam & Co.

REGENT—The May Girls; Claude & Fannie Usher (Philadelphia) (L. H.) Crisp Sisters; Kenny & Hollis (Philadel-phia); Paganna.

RIVERSIDE—Casting Mellos (Royal); Elie & Paulsen; Billy Glason (Hamilton, N. Y.); Venita Gould (Boston); Greenlee & Drayton; Howard & Sadler; Richard Kean; Singer's Midgets (Orpheum).

ROYAL—Frank Browne (Bushwick); Fisher & Gilmore; Miller & Capman; Will Mahoney (Palace); Allan Rogers (Bush-wick); Frank Stafford; Sophie Tucker; Bert & Betty Wheeler (Bushwick).

33D STREET—Anger & Packer; Orr & Roger; 3 Roehrs (L. H.) Altrock & Schacht; Pershing.

BROOKLYN; BORO PARK—Kenny & Hollis (Philadelphia); Elsie LaBergere (L. H.) Lane & Byron.

BUSHWICK—Burns & Freda (Royal); Gallagher & Shean (Boston); Claude & Marion; The Creightons (Orpheum); Grace Doro; Irvine & Jack Kaufman (Al-hambra); LaDora & Beckman; Millership & Gehard.

FLATBUSH—Sig Friscoe; 4 Mortons (Alhambra); Francis Pritchard.

GREENPOINT—Valeri Bergere & Co.; Cahill & Romaine; Hunting & Fran-cis; Wilbur & Adams.

ORPHEUM—Avon Comedy Four (Hamilton); Raymond & Bond (Port-land); Bessie Clayton (Palace); Loyal's Dogs (Bushwick); Royal Gascoines (Pal-ace); Tom Smith; Weber, Beck & Fraser.

PROSPECT—Kennedy & Berle; Joe Laurie & Co. (L. H.) Black & Whitel; Donovan & Lee; Hunting & Francis; Margaret Young (Riverside).

ATLANTA & BIRMINGHAM SPLIT—Corinne Arbuckle; Hark & Shapiro; Josephine & Harry; Three Weber Girls; Princess Wah-Let-Ka.

AUGUSTA—(L. H.) only; Hayes & Pingree; Thos. Hoier & Co.; Knight's Roosters; Lavine & Walters; Lexey & O'Connor.

BALTIMORE—Mme. Basson & Co. (Hamilton); Bobbe & Nelson (Erie); Chong & Mory (Philadelphia); Daisy Nellis (Hamilton, N. Y.); Hark & Lavere (Youngstown); Arman Kalls & Co. (Phil-adelphia); Martha Pryor & Co.; Stephens & Hollister.

BATON ROUGE—Connolly & Francis;

Mack & Lane; Markel & Gay; Six Musical Nones; Welch, Mealy & Montrose.

BIRMINGHAM & ATLANTA—Cor-nell, Leone & Zippy; King & Irwin; Kirk & Harris Co.; Melva Telma; The Great Leon.

BOSTON—Franklyn Ardell; Boyle & Bennett; Holmes & Lavere (Orpheum); Eddie Leonard; Wm. & Joe Mandell; Yvette Rugel (Providence); Sealo (River-side); Six American Belkinds; Herman Timberg.

BUFFALO—Tricie Frigana (Toron-to); John & Nellie Ohlman (Toronto); Pearson, Newport & Pearson (Toronto); Bobby Pender Troupe (Toronto); Bert Walton (Toronto); Weaver & Weaver (Toronto).

CHARLESTON—Hayes & Pingree; Thos. Hoier & Co.; Knight's Roosters; Lavine & Walters; Lexey & O'Connor (L. H.) McCloud & Norman; Elaine Sher-idan; Step Lively; Volunteers; Walsh & Edwards.

CHARLOTTE & ROANOKE SPLIT—Carpos Bros.; Claudia Coleman; Ed-wards Duo; Fisher & Hurst; Texas Com-edy Four.

CHATTANOOGA & KNOXVILLE SPLIT—Bigelow & Clinton; Billy Bomcer & Co.; Dave & Dore; Lewis & Hender-son; Patches.

CINCINNATI—Bradley & Ardine; Frank Gaby; McDonald's Trio; Jas. & Etta Mitchell (Indianapolis); John Steel (Toledo); Young America.

CLEVELAND—Alexander Bros. (Syrac-usc); Corradini's Animals (Toledo); Joe Cook (Syracusc); Flivertons (Syracusc); Murray Girls (Pittsburgh); Scotch Lads & Lassies (Erie).

COLUMBUS—Wilson Aubrey Trio; Bert Errol (Cincinnati); Foley & LaTour; Handers & Meils (Louisville); Harry Johnson; Sansome & Delilah (Pittsburgh); Clayton White & Grace Leigh (Toledo).

DETROIT—Bailey & Cowan (Colum-bus); Franklyn Charles Co. (Rochester); Jed Dooley & Co. (Rochester); Ford Dancers; Le Palencia & (Rochester); Lang-ford & Frederick (Rochester); McFarlane & Palace (Rochester); Harry Watson, Jr. (Rochester).

ERIE—Doris Duncan (Grand Rapids); Col. Jack George; Larry Harkins & Co.; Althea Lucas & Co.; Muller & Stanley; Frank Wilcox & Co. (Pittsburgh).

PAR ROCKAWAY—(L. H.) only; Johnny Burke (Colonial); Bessie Clifford; Rubenille.

GRAND RAPIDS—Edwin George; Jane & Miller; Dolly Kay (Detroit); Profitier-ing (Detroit); Marg Stewart & Co.; Van & Corbett.

HAMILTON, CANADA—Frozini (Hip-podrome, Toronto); The Johannys (Grand Rapids); Tango Shoes; Three Lordess (Grand Rapids); Arthur West (Roches-ter).

INDIANAPOLIS—Bert Baker; Clara Howard (Louisville); Silber & North (Cin-cinnati); Pierce & Goff (Cincinnati); Shadowland; Sharkey, Roth & Witt (Cin-cinnati).

JACKSONVILLE & SAVANNAH SPLIT—The Cromwells; M. Follette & Co.; Le Maire, Hayes & Co.; Monroe & Grant; George Yeomans.

JERSEY CITY—Lane & Harper; 2 Ladellas; 20th Century Revue (L. H.) Babcock & Dolly; Murray Kissen & Co. (Yonkers); Primrose Seaman & Co.; Toy-land Follies.

KNOXVILLE & CHATTANOOGA—Arena Brothers; Dance Originalities; Gardner & Leedum; Hartley & Lee; Quinn & Caverly.

LOUISVILLE—Enos Fraser; Billy & Eddie Gorman; Walter C. Kelly (Cin-cinnati); Seven Bracks (Indianapolis); Van Cerve & Piete (Indianapolis).

MOBILE & NEW ORLEANS SPLIT—Clifford & O'Connor; Gibson & Price; Lang & Vernon; Perry Sisters; Summer Eve.

MONTREAL—Dooley & Sales (Port-land); Furman & Nash; Juggling Mc-Banns (Quebec); Kane & Herman (Provi-dence); B. A. Rolfe's Revuette (81st St.); Mrs. Hathaway Turnbull (Syracusc); Solly Ward & Co. (Hamilton, Canada); Will & Blondy (Quebec).

MT. VERNON—Black & White; Lau-rie Ordway; Long Tack Sam & Co. (L. H.) Kennedy & Berle; Lane & Har-per; Ted Lorraine & Co.; Rae Samuels (Palace).

NASHVILLE & LOUISVILLE SPLIT—Marion Clare; Levere & Collins (L.H.) Anderson & Young Players; Hank Brown & Co.; Golden Bird.

NEWARK—Joe Darcy (Washington); Ruth Howell Duo; Rae Samuels (Palace). (L. H.) Ernest R. Ball; Clorn Seal.

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PATERSON—McCormick & Wallace;
The Nefoluna (L. H.) Flanagan & Stepleton; Lovenberg Sisters & Neary; Morris & Morris; Two Stenards.

PHILADELPHIA—Leo Beers (Alhambra); Creole Fashion Plate (Baltimore); Low Dockstader; The Errettos; Healy & Cross (Washington); La Bernicia; Parlor, Bedroom & Bath (Buffalo); Ryan & Ryan; Taylor Howard & Thcm.

PITTSBURGH—Harry DeCoe; Bobby Heath & Sperling; Bob Sherman & Co.; Spoor & Parsons.

SHERIDAN SQUARE THEATRE—
Bevan & Flint (Toledo); Catts Bros.; Cresay & Dayne (Youngstown); Mantell & Co. (Louisville); Edith Taliaferro (Cincinnati); Ben Welch (Washington).

PORTLAND—Dell & Gilas (Lowell); Kranz & White (Lowell); Gertrude Morgan (Lowell); Sawing a Woman in Two; Val & Ernie Stanton (Riverside); Henry B. Toomer & Co. (Louisville).

PROVIDENCE—Ivan Bankoff (Boston); Bellis Duo; Paul Decker (Burlington); Harry Dell; Dotson, Leipzig; Grace Nelson; Olcott & Mary Ann (Royal); Royal & Arthur.

QUEBEC—Caitmel & Harris; Claire & Atwood; El Cieve (Alhambra); Dora Hilton (Hipp, Toronto); Hollman Bros.

RICHMOND & NORFOLK SPLIT—
Follett's Monks; Sargent & Marvin (L. H.) Brown, Gardner & Graham; Shea & Hewitt.

ROANOKE & CHARLESTON—The Banjoys; The Comebacks; Liddell & Gibson; Morak Sisters; Jessie Sutherland & Co.

ROCHESTER—Ames & Winthrop (Lowell); Rae E. Ball (Syracuse); Bernard & Garry (Syracuse); W. & H. Browne (Buffalo); Daly, Mack & Daly (Boston); Hobson & Beatty; Meehan's Dogs (Detroit); Chic Sale (Royal).

SAVANNAH & JACKSONVILLE SPLIT—Carle & Inez; Roger, Gray & Co.; Hall, Ermine & Brice; Three La Maie Bros.; Lucille & Cockie.

SYRACUSE—Jean Granese (Cleveland); Jack Hanley (Youngstown); Kenny & Nobody; Musciland (Royal); Shell & Vernon.

TAMPA—Bill, Genevieve & Walters; Three Kitaros; Marsh & Williams; Jessie Millar; Morgan & Moran.

TOLEDO—Ruth Budd (Youngstown); Burns Bros. (Columbus); D. D. H. (Grand Rapids); Dummies (Grand Rapids); Horace Golden & Co. (Columbus); Jim & Betty Morgan (Indianapolis); Perrone & Oliver (Grand Rapids).

TORONTO—The Balliotts (Montreal); Clinton & Rooney (Montreal); Dale & Burch (Montreal); Ford Sisters (Montreal); Herschell Henlere (Montreal); Herman & Shirley (Montreal); Vincent O'Donnell (Montreal); Bessie Kempel & Him (Montreal).

TORONTO HIPPI—Chandon Trio (Quebec); The Love Shop; W. D. Pollard; Flo & Ollie Walters (Quebec).

WASHINGTON—Hope Eden (Baltimore); Dufor Boys (Baltimore); Herbert & Dare (Alhambra); Keane & Whitney; Mosconi Bros.; Norwood & Hall (Alhambra); Ray Raymond & Co.; Sybil Vane.

WILMINGTON—Burke, Walsh & Nana; Burt & Rosedale; Dunham & Williams; Morgan & Binder; Niobe (Erie).

YONKERS—Cronin & Hart; Francis Belle & Boys; Wm. Hallen; J. C. Mack & Co.; Musical Hunters.

YOUNGSTOWN—Camillas Birds; Vaughn Confort (Youngstown); Reynolds & Donegan; Spencer & Williams (Hamilton, N. Y.); Willie Solar (Columbus).

Pantages

BUTTE, ANACONDA & MISSOULA
—Conchas, Jr.; Jack Dempsey; LeGonna
(Continued on page 716)

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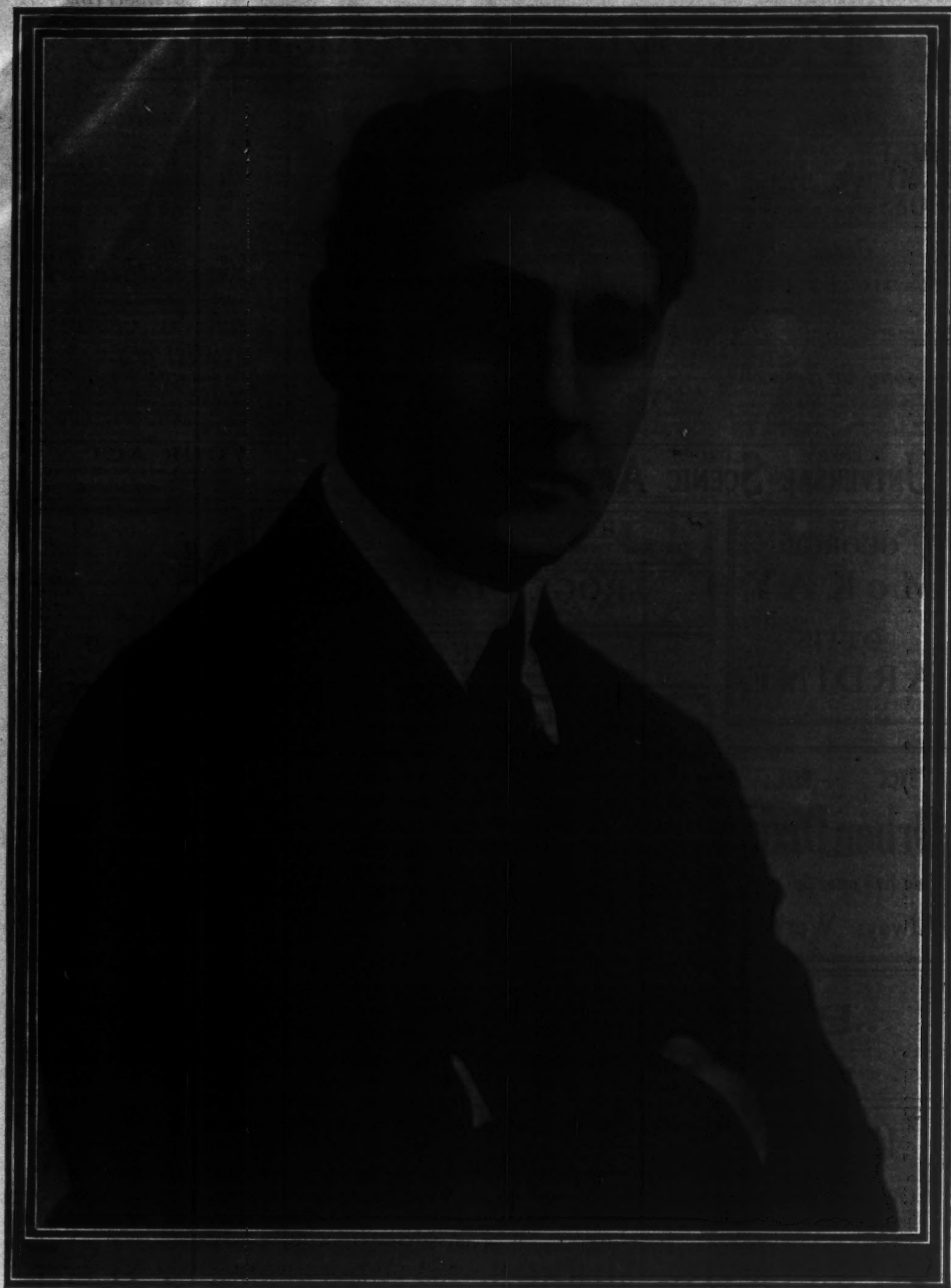
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FRED STONE

The versatile comedian, now on tour in "Tip Top," is appearing in "The Duke of Chimney Butte," a new comedy picture to be released by Robertson-Cole Pictures Corporation

DRAMATIC MIRROR

Page S. Jay Kaufman!

THE Faversham audition will be held at the Maxine Elliott Theatre on the afternoon of Friday, December 2nd, at 2:30.

The plan is simple. Anyone who wishes to be heard should write to him at the theatre. A part in the play, "The Silver Fox," will be sent. The part must be learned. That is, a short scene in the part. At the audition that scene will be acted out by the applicants. After the audition Mr. Faversham and some other stars he has invited will comment on the work.

Already the list is long. And I hope that the managers will make it their business to be there. There has been talk for years of "no opportunity to be heard."

Here is an opportunity.

And Mr. Faversham says that he will see to it that anyone who shows promise will be given a part in one of his productions.

The audition may not result in the discovery of a great number of great actors or actresses. But if it is the means of finding a few and of discouraging those who are not fitted for the work it will have done something.

On the World and the Mayor

The Mayor receives Strauss and the *World* gives a dinner to H. G. Wells!

These are two events which have a greater significance than is on the surface. How many times a year does the Mayor of our city welcome a great artist? How many times a year does a newspaper give a dinner to another great artist? That the *World* happens to be printing Mr. Wells' articles doesn't lessen the splendid idea of the newspaper giving a dinner to him. Receptions and dinners are given to all sorts of soldiers and politicians and rarely to artists.

Election is over so say "bravo" to the Mayor.

And more power to the *World*.

On Young Playwrights

To you, young authors, who would write plays, I suggest that you go to the Playwrights' Club which meets every other Friday at the McAlpin Hotel. Room C, 1st and 3d Fridays.

You will be welcomed. And helped.

All sorts of talks by men and women who have done the things you want to do. And they do not talk in generalities. They allow you to ask questions, too. For some ten years this club has been doing this valuable work.

On Miss Akins' Lecture

Zoe Akins' lecture at the Plymouth Theatre Sunday afternoon was the first of the Drama League Sunday afternoon lecture series. And in the audience the usuals. Not the would-be playwrights. Not the beginners. That is, they didn't look beginnerish. They looked like Drama Leaguers and the ultra-wise. It seems to us that the best use to which a lecture so thoroughly constructive could be put would have been to have had it heard by the men and women who had proved that they had written a

play and that it had never been produced. In other words, Madison Square Garden should have been taken.

On Bert Levy's Book

"The Good of the Race" it is called.

You will enjoy it.

taught young Dave Bennet a lot, and Bennet has been doing things here and there that showed he had the making of a fine director in him. But I am inclined to think he didn't remain a Royce lieutenant long enough.

Whatever the merits of the idea, we are certain that Mr. Royce would

since the public has manifested a keener interest in it.

On Broun and Pictures

Of course, every able man who can be lured to writing about the motion picture is lured and what happens?

He says the motion picture is all wrong.

And, of course, he is right.

But it's all been said before. And simply to say that he wishes that better motion pictures were produced doesn't help much.

Which occurs to me on reading Heywood Broun on motion pictures in *Judge*. Broun is an able man. And anything he has to say of anything is interesting. And as between having Broun write on pictures and not having him write at all, we prefer having him write on pictures. Still it seems such a waste. There are hundreds of matters of the theatre which Broun knows and can write.

Why limit him?

On the Wenger Idea

John Wenger hits a high water mark again. This time in a new setting he made for the New York Strand.

So fine is it that I noticed that several of the motion-picture critics said it was the finest thing seen in a motion-picture theatre, and that it was certainly the finest thing in the Strand's bill for the week.

I draw this to your notion because Wenger has been at work on complete sets for several motion-picture theatres, and I am told that several others are to have his work arranged so that anyone with taste can so adapt his scenery that it can be used as wholly different settings for a considerable period. This is a development that is interesting.

More of it anon.

On Brady and Chicago

"I have just heard a curious story of what happened to 'The Skin Game' in Chicago.

It seems that William A. Brady presented it and the next day very few persons came to see it. He at once sent out a statement that it would close. And intimated that if Chicago wanted to see this great play it must show him. And must show him at once. What he evidently felt was that he had done his share in bringing it to Chicago and that if Chicago didn't show its appreciation he wouldn't keep the play there at a loss until Chicago decided to come to see it. Accordingly Chicago rushed to the play, and now it stands a chance of repeating its New York run.

On the Brooklyn Theatre Guild

Last year this young organization produced a Dunsany play. Soon they will produce Hanley Houghton's "Hindle Wakes."

There can't be too many guilds of this sort. Each new one adds to the number of his criminalizing theatre-goers. Perhaps already there is an audience in greater New York for a real repertory theatre. The Guilds will make it safe to establish one.



BEBE DANIELS

Starring in Realart production. Her latest picture, "The Speed Girl," is a lively comedy, with several thrills

I read it from cover to cover and it all interested me.

But for those of the theatre his vaudeville stories will have an especial appeal. Who should know vaudeville if not the man who has been a headliner in it in every country on earth for years? To know it and be able to write it are not the same. Bert Levy can and does write it.

On Royce

And the Norman Bel Geddes Course reminds me that I would very much like to see Edward Royce take several young men in hand and teach them to become directors.

Directors of musical comedy are as scarce as good motion pictures. Directors of motion pictures are scarce too—good ones.

But while there may be many directors who think they know their business, all one must do to see that they do not, is to see one of their crude jobs and then see a Royce job. When there is vigor required it's there; and always charm.

He can't live forever and it is his duty to take several young men under his wing as apprentices. He

welcome anyone at his rehearsals who convinced him that he was earnest.

On More Printed Plays

Brentano has brought out a new volume of one-act plays by Alice Gerstenberg, whose "Overtones" and "The Pot Boiler," to mention but two of her plays, are familiar to playgoers and especially devotees of the "little theatre" movement. In Miss Gerstenberg's volume are, beside the two plays mentioned, "He Said and She Said," "The Unseen," "The Buffer," "Attuned," "Hearts," "Beyond," "Fourteen," and "The Illuminati in Drama Libre." We have no writer more happy in condensing clever comedy and gripping dramatic situations than Miss Gerstenberg, and now, more than ever, when the legitimate stage is all but deserted save in a few of the more envied localities, the printed play will become more popular. It at least affords the loyal dramatic lover an opportunity to keep abreast of the artistic times by giving him the pleasure of a reading, if the witnessing of a popular play is denied. And the short play is becoming more popular

LONDON STAGE NEWS

American Artists Playing To Big Success—Stranded Colored Symphony Orchestra Aided—Cochran Presents "The Fun of the Fair"—More Trouble Over "Mecca"—"Heartbreak House" Opens

MUCH appreciation from the British public has been given to the colored performers known as the Southern Syncopated Orchestra for the manly manner in which they met the week on their way from Scotland to Ireland. Their ship came into collision twice and finally sank, many of the poor fellows being drowned and the others proving themselves of vital worth in rescuing other passengers. Benefit shows were immediately put in hand to recoup them for their instruments, which were all lost, but far more valuable is the great opinion which every Britisher will have of these colored gentlemen.

Harry Green, who has been filling in with "The Cherry Tree," produced his "Welcome Stranger" this week at the Lyric, and made an immediate success with this story of an impetuous Jew who won the hearts of those Gentiles who persecuted him as far as they could, until his lovable nature overcame their opinions and proved him a man of ability who brought success to the one-eyed town. Harry's own personality will carry him through over here in anything as well written, and Aaron Hoffman's stuff is always that.

"The Fun of the Fair," which Charles Cochran at last showed this week at the London Pavilion, proved a more gorgeous affair than he even thought it would be. A trifle long at the opening night, it is full of splendor, and it is wonderful how such a small stage, comparatively, can ac-

commodate such wonderful items. Parish and Peru, the jumping boys, at once jumped into favor in this and the Oxford "League of Nations" show, and the Dolly girls come into the last act also from the Oxford in their Pony Trot. Alfred Lester, the miserable one, has a good number in "Germs," and other successful British artists in it are Albert Bruno, Morris Harvey, and the little dancer, June. Trini, the Spanish dancer, is billed as the most beautiful woman in the world, and she tries to show it.

Oscar Asche is certainly a master of publicity. After causing endless discussion with his argument with the Lord Chamberlain as to the title of his production, he called "Mecca" "Cairo," and now he is answering further criticism in connection with the big undress scene, which all the English critics have described as an orgy of flesh. Be that as it may, the presentation of "Cairo" was received with cheer upon cheer, and, though it will not be the success that "Chu-Chin-Chow" was, it is bound to have a run. Oscar Asche, Lily Brayton, Courtice Pounds, and Frank Cochrane all have good parts, and the music is tunelessly written by Percy Fletcher.

A new play by Bernard Shaw, called "Heartbreak House," was given as good send-off at the Court this week. It does not contain much action, but the dialogue is in G. B. S.'s best satirical vein, and the cast is exceptionally strong.

"A to Z," which is the title of

Charlot's new show at the Prince of Wales, is a conglomeration of variety, of which one of the best is that of Laveen and Cross, with their comic acrobatic business. The Trix Sisters are the chief songsters, and Jack Buchanan does a light number well.

Paul Kay is the name of the man who saved "Abraham Lincoln." As it had to come off from the Lyceum to make way for Martin Harvey's "Only Way" revival, he is presenting "Lincoln" at the Scala, according to the press puffs, "for patriotic reasons."

Mercedes, the musical telepathist, was seen at the Victoria Palace this week, and has certainly caused a furore. Whatever the fake may be about this show, it is certainly one of the cleverest England has had from America, and Mercedes' bookings testify that truism that a good act from the States, even if originality is its only good point, must do good over here.

American Hebrew acts are doing well, too. Alex. Carr is in his second week at the Palladium with that old sketch of his, "Toplitsky." Other Hebrew shows include The Yiddish Players, Sherman, Busatt & Co. in a humorous sketch, "Matter o' Money," written by Israel Zangwill's brother, and Julian Rose, who is the most natural pattering Yid England has seen as yet. Julian Rose is such a strong favorite here that he has his home in this country.

FRANK J. WOOLF.



Photo by Witzel, L.A.

FRANKIE LEE

The clever little chap who plays with Sessue Hayakawa in the R-C picture, "The Swamp"

New Firm Chartered

The American Drama Producing Corporation is the name of a new firm which was chartered last week, with a capitalization of \$200,000. The directors are: Grant Allen, Sheldon Cheney, Jane Morgan, Richard Silvester and Howard L. Taylor.

Oscar Eagle, long associated with David Belasco, has been appointed general stage director for the new firm. A. H. Goodman is its legal counsel.

According to the charter of the American Drama Producing Corporation, which was filed with the Secretary of State at Albany on Saturday, Nov. 5, among the purposes of the new organization are:

"To foster and promote through efficient business methods the highest ideals of the theatre as a fine art; to produce, manage and present representative American musical and dramatic plays on a commercially sound basis; to stimulate public interest in and an appreciation of a national American drama; and to discover and promote the talents of native playwrights, composers, scenic artists, costume designers, actors, dancers, singers, musicians and all others whose life is dedicated to sincere progress in the theatre."

Namara to Sing "Thais"

Marguerite Namara has been selected by Mary Garden to sing her own favorite rôle of "Thais" with the Chicago Opera Company this season. Mme. Namara has been studying the part under Miss Garden's personal direction at the latter's villa in Monte Carlo, and is now in London where she is giving a series of recitals at Wigmore and Albert Halls that have proved unusually successful and have attracted a great deal of attention in the press. Regarding her selection for the title rôle in Massenet's opera, this is really a great honor for the singer, because Thais is a part which Miss Garden has made peculiarly her own. Besides this stellar rôle, Mme. Namara will sing "Nanon," "Tales of Hoffman," the principal part in Ravel's "L'Heure Espagnole," and in all probability "Louise," which is another star rôle that is closely associated with Mary Garden's name.

Pollard Takes Orpheum Time

Daphne Pollard has accepted a contract calling for her appearance over the Orpheum Circuit. She will open on November 28th at the Majestic Theatre in Milwaukee. Chicago and St. Louis will follow. She will return to play several more dates on the Keith time in the East.

Reed Pulls Good Stunt

To alleviate the acute condition of Chicago's unemployed, Jack Reed, alert manager of Eddie Cantor's Midnight Rounders, gave employment to one hundred jobless ex-service men. With their faces masked and their shoulders supporting a sign front and back heralding the moving of the Cantor show to the Great Northern these men Indian file strode through the loop causing much comment and approbation. It is at once a unique and laudable appeal for patronage and praise is due Reed for the stunt.

More Artists For Benefit

Marguerita Sylva, the Grand Opera Star, has consented to assist at the benefit for the Jewish Consumptives' Relief Society at the Sam H. Harris Theatre, Sunday evening, Nov. 13. Other stars who have added their names to the list of those who will participate are Irving Berlin and Wilbur Cox, the dining car waiter in "The Six-Fifty." Michael Selwyn has consented to be stage manager.

Open New Salinas House

San Francisco, Nov. 8.—Turner & Dahnen have opened a new house in Salinas. It cost \$200,000, and will seat 1,200.

Lurie Gets Columbia

San Francisco, Nov. 8.—Louis R. Lurie, lessee of the Century Theatre, has secured a twenty-year lease on the Columbia Theatre on Geary Street, thus placing under one management the two leading theatres of drama in the city.

The Columbia, Lurie said, will be renamed the Lurie Theatre.

Ralph Pincus, manager for Gottlob & Marx, present lessees of the Columbia Theatre, stated this week that their lease does not expire until January 10, 1925. Pincus said Gottlob & Marx would continue to operate the theatre until their lease expired.

In announcing the purchase of the lease from Mary Cryan of Paris, owner of the building, Lurie said he will spend \$250,000 in remodeling the Columbia. The amount involved in the lease is said to be in excess of \$1,000,000.

Some of the changes which Lurie says he will make will include the enlargement of the seating capacity from 1,550 to 1,750, and the installation of two elevators to carry patrons to the balcony and gallery.

To make profitable the sending of big theatrical productions direct from New York, Lurie said, he will build a \$1,000,000 theatre in Los Angeles, which will be operated in conjunction with the Columbia here.

Shuberts Get Woods Theatre

Atlantic City, Nov. 8th.—The Woods Theatre here has been secured by the Shuberts who will open it as one of their vaudeville houses this month. The tentative date for the opening is November 21st. Nora Bayes is expected to top the opening bill.

The house will play a full week stand of Shubert vaudeville, it is understood, with eight or nine acts to be booked in each week.

Harry Farren Dead

Harry N. Farren, widely known in theatrical circles, died in Boston on the fourth of the month. He was for many years connected with amusements in Boston and had managed many road shows of metropolitan and Broadway productions. He went to Lynn last spring to take charge of a playhouse.

Is That So!

WILL ROGERS will double shortly, playing Shubert vaudeville and appearing in the Zeigfeld "Midnight Frolic" at the same time, opening with the latter on November 14th.

Beatrice Ebert filled in for Marion Coakley in "Oh, Marion" when the latter was ill last week.

Margie and John Hartoin

the former eleven years old, and the latter ten, made their debut to the National Vaudeville Artists' Club on Sunday night, where they were proclaimed an instant success. Margie Hartoin is a ballet and soft-shoe dancer of exceptional ability, and her brother John does cap and eccentric dancing with the ability of a veteran.

Rowland Buckstone, low comedian with Sothern and Marlowe, is writing a book of his memoirs.

Mlle. Pally Anna, a Hungarian dancer, arrived in New York this week on the Aquitania.

Rita Greene

who in private life is known as Mrs. Walter Winchell, her hubby being that famous personage connected with the Vaudeville News, is returning to the stage in a new act with Bernice Blair. Miss Greene, who formerly appeared in vaudeville with her husband, has been in retirement for the past year.

The New York String Quartette has been engaged by Frederick Warren as an addition to the first program of his present series of ballad concerts to be given at the Selwyn Theatre.

Hilda Spong, Ian Maclaren and Whitford Kane are a trio to which supporting players are to be added for a series of revivals of Shaw's

"Candida," in which Miss Spong has appeared.

Willie Smith is breaking in a new act entitled *The Bashful Sister* written by B. H. Orkow of the Andy Rice offices.

William Hodge

who is appearing in "Beware of Dogs" at the 39th Street Theatre, is to publish a book of his memoirs of the theatre. The title of the book is to be "The Long Road."

E. B. Garnett, dramatic critic of the Kansas City Star, is visiting in New York with his bride, on their honeymoon.

Arthur and Morton Havel have re-united and re-entered the vaudeville stage in a new act written by themselves which they are breaking in this week.

Jess Martin has left Adrian's act and will be seen shortly in a new song, talk and dance offering which he will do with a girl partner under the direction of Al Grossman.

Murray Smith

who formerly conducted the orchestra at the Montmartre, and who was also seen at the Palais Royal, is now in Milano, Italy, where he is studying singing. He intends to enter the operatic field on his return to the States.

Pete Cavanaugh, a former well-known advance man, passed away last week following an operation at the Flower Hospital.

Ruth Harding is again displaying her charm before the footlights. This time it is with Helen Hayes in "Golden Days," at the Gaiety Theatre.

Richard G. Herndon, manager of the Belmont Theatre in New York, will reorganize the Theatre Parisien

this year, presenting the French plays at his theatre where "The Title" is now being acted.

Eddie Dowling and Raymond Klages have written the lyrics for a new song called "Miss Dooley and Mr. Brown," with a special melody by J. Fred Cootes. This song has been accepted by the management of the "Greenwich Village Follies," and is now being sung at the Shubert Theatre by Joe E. Brown and Gordon Dooley.

Ada Mae Weeks, of "The O'Brien Girl;" Ted Lewis and his band, of "The Greenwich Village Follies," and Victor Morley, the light comedian, have promised to assist at the benefit for the Jewish Consumptives' Relief Society, Sunday evening, November 13, at the Sam H. Harris Theatre.

Lee Porvin, formerly with Selwyn & Co., is manager of the Wilkes Theatre, Sacramento, Cal.

William Morris

has been engaged by Charles Frohman, Inc., to be William Gillette's leading man in "The Dream Maker," the actor playwright's new play, based on a story by Howard E. Morton, in which he is to appear shortly.

Langdon McCormick, in association with others who believe his melodrama "The Storm" is one of the best and most effective plays on the boards, is planning an elaborate revival of this scenic masterpiece for Broadway early in the New Year.

Whitford Kane, now acting in "Madras House," Granville Barker's comedy which is being acted at the Neighborhood Playhouse, may be seen in "The Pigeon" for special Broadway matinees this year. He created this part in London, but has never acted it here.

Harrisburg Regent Reopening

Harrisburg, Pa., Nov. 8th.—The Regent Theatre here, which has been closed for some time while undergoing the process of remodeling and rebuilding, will be opened again on November 22d. The house now seats 1,800, and will be under the direction of P. C. Margaro, its new owner. William Patrick Fahey, who is well-known in New York, and who was formerly manager of B. S. Moss' Broadway Theatre, will be the general manager of the house.

It will probably play a policy of vaudeville and motion pictures on a split week basis.

John McCormack Concert Postponed

Boston, Nov. 8.—The concert that was to have been given by John McCormack, the noted singer, in Symphony Hall Nov. 6 has been postponed to a date yet to be set.

The postponement was in deference to the wishes of Mr. McCormack, who in seeking the postponement, said he desired it that he might appear on that date at a banquet to be given by the Knights of Columbus in tribute to Marshall Foch in Chicago.

Ed Barry In Village

Edward Barry, former newspaper man and theatrical manager, has opened a new establishment at Cornelia and West Fourth streets, known as "Cinderella's Tavern." Theatrical folk are patronizing the new find which they consider an ideal rendezvous.

Post's Mother Arrests M. D.

San Francisco, Nov. 8.—The mother of Guy Bates Post had a beauty doctor arrested for injuring her face while treating it. The beauty doctor was fined \$500 with the alternative of 60 days in jail. The fine was paid.



Viola Dana, looking a bit disturbed, appears to be listening to something not quite to her liking in "Life's Darn



Funny (Metro)—but at the right she is less worried except over the possibility of a double chin

"Chi Chi" Opens at Wilkes-Barre

Wilkes-Barre, Pa., Nov. 8.—"Chi Chi," the first of a series of plays controlled by the Shuberts, opened at the Grand Opera House, Wilkes-Barre, last week, being played by the local stock company, who presented a most creditable rendition of the various parts.

"Chi Chi" is the title of a dancer, achieved from her gay and indolent life. Among her train of admirers is a young chap of good family. In the second act the couple are living together, although not married, in a state of extreme happiness. The glamour wears off, and partially through the influence of his father they are separated. The last act shows the return of the young man, his atonement, and all ends happily. Hazel Corinne as Chi Chi won the unqualified approval of her audience, and Paul Donah gave all attributes of the wavering and inconstant young man. The play was produced under the direction of Edward Elsner, of the Shubert management.

Buckner Straightens Tangle

Arthur Buckner returned to New York this week and straightened out all the difficulties which arose last week over his sudden disappearance from the city. The trouble with his investors, it was learned, was due to one of them who brought action because of dissatisfaction with the agreement into which he entered with Buckner. Buckner explained that he left for New York to go to Canada, where he made arrangements for the production of a big revue at the Claridge in Montreal, which opens on Saturday night. His revue at the Arcadia in Brooklyn has reopened and is going strong and his other revues are also reopening.

The case came up on Wednesday in the West 54th Street Court, where Magistrate Corrigan was sitting. It was settled amicably.

Critics to Run Clown Night

By the way of novelty for the "Clown Nights" of the National Vaudeville Artists Club, which are held every Tuesday evening at the clubhouse, the critics of the various newspapers and trade papers who have been attending the various clown nights will run a program of their own on Tuesday evening, December 13th. Ed Hurley, of the *Clipper*; Louis Strauss, of *Zits*; A. Herbst, of the *Star*; J. Owles, cartoonist; Ed Randall, of the *Daily News*; and Jerry Hoffman, of the *Mirror*, supported by others and a company of performers, are preparing the program.

Warner at Colonial

Richard Warner, who up to last week was manager of Keith's Alhambra, is now managing the Colonial. He succeeds Robert Wayne, who has resigned. The new manager for the Alhambra has not been appointed.

Lew Kane With Shuberts

The booking of clubs, cafés and motion-picture theatres for the Shubert vaudeville exchange of Chicago will be henceforth handled by Lew Kane who has discontinued his own agency to enter upon these duties.

London "Frolic" Closed

Cabled advices of the successful launching of a "Midnight Frolic," by Grossmith and Malone, at an exclusive hotel in London, November 5, was followed Tuesday by a word from the British metropolis that the midnight gayety was short-lived, and Americans will again hear the familiar warning of the watchman: "Twelve o'clock and all's well. The Americans have gone to bed."

The London City Council met Tuesday and voted that the Midnight Frolics, as presented, are in violation of the London license laws. The only performances to be allowed after 11 o'clock at night are those given by six persons, including the orchestra, and without costumes. Exit—midnight fun. The Americans may still retire at midnight.

Another "Sally" Company

Edward Royce, who has just completed two productions for Mr. Dillingham, is now ready for the plan formed some time ago, to organize another "Sally" company for F. Ziegfeld, Jr. He has started selecting the cast at the Ziegfeld offices, and the company goes into rehearsal next week.

The new company is formed to present "Sally" in New York during the Christmas holiday rush and later will go on tour. In the organization of another "Sally" company to be presented in the same city, Mr. Ziegfeld is shattering all theatrical precedents, for in all New York theatrical history it is the first time the success of a play has warranted two companies in the same city.

Baker Teaching Stars

Professor Walter Baker, from his Capitol Dancing Studio at 939 Eighth Avenue, announces that Dorothy Casey, the acrobatic soft-shoe dancer, has just completed another series of dances at his terpsichorean college.

Florence Walton and Jack Mayer are two other recent graduates of the Capitol. Miss Walton, another well-known and popular dancer, is quite pleased with the fresh assortment of steps the professor taught her. Mayer has just finished some lively and snappy steps for Oliver Morosco's new musical show.

The professor's new musical school is fast becoming one of the largest in the city. In the formation of the school it was the aim of Mr. Baker to give the best instruction possible on any musical instrument within the shortest possible time. The wonderful success attained can be easily seen by the number of additions to the staff now under the management of Edward Busse, a man of twenty years' experience in the teaching of musical instruments.

Bernhardt Not to Retire

Paris, Nov. 8.—Rumors recently current in theatrical circles in Paris, according to which Mme. Sarah Bernhardt had expressed an intention to retire from the stage and would very shortly hand over her theatre to her son, Maurice Bernhardt, and her granddaughter's husband, Louis Verneuil, a successful young playwright, were denied this week.

Interviewed, Mme. Bernhardt emphatically denied she intended anything of the kind.

**MABEL BALLIN**

Who makes a charming picture as "Jane Eyre" in the Hodgkinson production of that name, directed by Hugo Ballin

Members of the A. E. A. are entitled to a free copy of the Association's Bulletin.



Send Ballin's A. E. A. Bulletin to the Office of the Association

The association extends its unreserved apologies to Miss Fanchon Wallace, Miss Eve Lewis and Mr. George Paige, who were posted as disloyal members. The mistake was due to the fact that their names are identical with three players who have accepted engagements with independent managers who have refused to issue Equity contracts.

The Miss Fanchon Wallace, Miss Eve Lewis and Mr. George Paige, who are members of this association, however, are loyal members and are in the best of standing. The other trio are not members of Equity at all.

We have recently been asked by a manager to define the rulings which govern the contracts of understudies. The salary of an understudy who is employed after the play has opened, starts the day she is engaged, and does not come under the ten-day rehearsal clause. A manager does not have to pay his understudy the leading woman's salary; but if he keeps the understudy in the leading woman's part for any length of time, he will be expected to make a new contract, as it would be unfair to ask a player to take the part of a star without receiving an increase in salary.

Mr. George Anderson, manager of "The Fence" company, has not yet established his financial responsibility with this organization. We have nothing against Mr. Anderson, but until we are able to learn something of his finances, we must warn members that they accept engagements with this company at their own risk.

This is also true of Dr. Winter, manager of the company which is to produce German opera at the Manhattan Opera House for a season of ten weeks and thereafter for a season of six weeks in Chicago. Dr. Winter has been very friendly in his dealings with this Association, but as his financial responsibility is still an unknown quantity we are compelled to warn members that they accept engagements with him at their own risk. Mr. Edward Perkins, of the "Susette" company, comes under the same classification.

Our ever attentive enemy, the opposition press sheet, has printed a statement declaring that Mr. James Marlowe has demanded some sort of indemnity from the Association to pay him for the losses sustained when he so loyally gave up his engagement with "The O'Brien Girl." This, of course, was made out of whole cloth, and it is unfair that so loyal a member as Mr. Marlowe should rest under such an imputation.

The daily mail at Equity's headquarters has reached such proportions that the Postal Department has detailed a special wagon to deliver it. A single morning's mail last week filled an entire truck. Most of the letters contained checks or money orders in payment of dues.

FRANK GILLMORE,
Executive Secretary.

Hurtig Has New One

Jules Hurtig is casting a play called "Green Jade," and will produce it soon.

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ALICE TERRY

Attractive Metro star whose excellent work in "The Four Horsemen of the Apocalypse" has attracted much attention. Her latest picture is "The Infamous Miss Revell"

DRAMATIC MIRROR



MARGOT KELLY

Margot Kelly, who was conspicuous in the successful Belasco production of "Deburau" last season, is here shown in a Leon Jobin frock from the Mallinson concern. It is made of indestructible chiffon voile, glittering with tiny crystal beads.

Broadway Buzz

By Jim Gillespie

NORMAN SELBY, known throughout pugilistic circles as Kid McCoy, was recently married to a young lady who was formerly his stenographer. It is problematical as to whether the Kid will continue in the rôle of dictator.

Bobbing Up and Down

Nowadays women are not in style unless they have their hair bobbed. A bobbin was formerly connected with a sewing machine, but nowadays it can be had in a barber shop.

The reason few men have their necks shaved these days is because it is too effeminate. Judging from the constant shaving of necks it should only be a question of time before all women become roughnecks.

If a girl don't have her neck shaved every week her friends accuse her of trying to raise a beard.

Then she gets mad and accuses them of talking behind her back.

Upon having their hair cut short most girls discover they have very tall necks.

In the days of long hair a fellow used to please his girl by telling her she had a neck like a swan.

Nowadays were he to tell the truth he would use the word ostrich.

The reason most kids are disrespectful to their mother is because they know she no longer has a switch.

If you wish to give your girl a useless present, send her a box of hair pins.

Bobbed hair was formerly confined to children, which no doubt accounts for many women taking advantage of their second childhood.

Nowadays you seldom see bobbed haired children for the simple reason that their parents consider them too young.

Some strict husbands frown upon the idea of bobbed hair which results in their wives praying for typhoid fever.

Some critics catch supper shows because they don't like restaurant food.



Since the circus closed many tumblers find it difficult to fall into a job.

It is said that Horace Goldin recently asked for a \$100,000 insurance policy on Irene Vanderbilt who appears in his illusion. According to our slant illusion is right.

Many home-loving couples attend dances, but it usually remains for the orchestra to remind them that "There's No Place Like Home."

Some performers wear out their shoes looking for work, and upon getting a date will complain bitterly because they have to dress on the second floor.

A Small Average For the Big Time

Despite his home-run reputation, Babe Ruth's theatrical efforts will consist of a mere double. Which is better than a single, though we imagine that a three-act or four-act would be more to the big fellow's liking.

Which reminds us that the Bamber was held up by a traffic cop a short time ago for making a sharp turn at a busy corner. The Bam almost put the cop in convulsions by explaining that he was a pitcher and that it was only natural for him to cut the corners. Now you tell one.

The milkmen went on strike last week which resulted in milk not being delivered until late in the afternoon. However, all performers received their milk in time for breakfast.

Because Pearl White is fond of serials does not mean that she should be regarded as an authority on breakfast foods.

Ouch!!

It is said that Jocko, the Hippodrome crow, feels right at home on the stage. That's probably because he takes to the wings and flies.

Many performers have been at liberty so long that they are getting tired of living in a free country.

Owing to the cool weather quite a number of the boys are wearing spats. The habit would become universal but for the fact that some men get cold feet.

Spats are very popular among the ladies, and no man cared to interfere in a woman's argument.

Speaking of Prosperity

The reason some fellows are dirty is simply because they are clean.

Because a straightman feeds a comedian does not necessarily mean that he should be regarded as a meal ticket.

Recalling the Days of Over There

John Cort announces that he will shortly introduce his new production, "The Wildcat." Joe Goodwin will represent the Eighty-First Division on the opening night.

Favorite Songs of Well-Known People

John D. Rockefeller—Every Little Bit Added to What You've Got, Just Makes a Little Bit More.

Henry Ford—Strut, Miss Lizzie. Savoy and Brennan—Yoo-Hoo. Johnny O'Connor—Saturday. Babe Ruth—Just a Little Word of Sympathy.

Judge Landis—I'm Sorry I Made You Cry.

Grover (Slacker) Bergdoll—I Didn't Raise My Boy to Be a Soldier. Senator Volstead—After the Ball. Bee Palmer—I Used to Love You, But It's All Over.

Al Seigel—Good-bye, Good Luck, God Bless You.

Flo. Ziegfeld—My Girl Sal. Creole Fashion Plate—I Want My Mammy.

President Harding—Down by the O-H-I-O.

Georges Carpentier—I Know I Got More Than My Share.

Jack Dempsey—Till We Meet Again.

Louis Mann—In the Blue Ridge Mountains of Virginia.

George M. Cohan—Home Again Blues.

Carroll Pierce—Ten Little Fingers and Ten Little Toes.

Elsie Janis—Hail, Hail, the Gang's All Here.

Ex-Kaiser Bill—All By Myself.

Waite Hoyt, star pitcher of the Yankees, has been signed for Shubert vaudeville. If Hoyt lives up to his baseball reputation, he should have little trouble in putting it over.

Brock Pemberton in an interview claims he was greatly surprised at the failure of his production "Swords" which closed recently at the National Theatre. He also claims that press reviews have very little to do with the success or failure of a show. However it must be said that in this case the pen proved mightier than the sword.

Stringing The Stringer



The New Plays

"THE PERFECT FOOL"

Ed Wynn Scores Again

"The Perfect Fool," a musical comedy in two acts and eighteen scenes; book, lyrics and music by Ed Wynn. At the George M. Cohan Theatre, Nov. 7, 1921.

PRINCIPALS

Ed Wynn, Flo Newton, Trus Rice, John Dale, Guy Robertson, Alice McGill, Estelle Penning, Florence Meyako, Esther Meyako, George Meyako, Janet Velie and Fred Ardath.

Ed Wynn came back to town Monday night in a revue of his own making. He wrote the book, the lyrics and the music of "The Perfect Fool." Others contributed the scenery and costumes, but Mr. Wynn's personal contribution seemed the best part of the production. He is even more funny than he was in his carnival of a year ago.

The comedian displayed an unexpected versatility in fields other than that of composition. Among his newly divulged talents is one for mind reading that seemed quite bona fide to the audience at the George M. Cohan Theatre. He read numbers from check-books, etc., with astonishing accuracy, and was funny. He did an acrobatic act that showed no mean skill at gymnastics and was funny. He displayed several inventions, such as a non-eye-destroying spoon for ice-tea glasses, which bends over the rim of the glass when you lift it, which were funny, too. Janet Velie, Guy Robertson and several others sang and danced and helped generally.

Aside from Mr. Wynn himself, the most entertaining feature of the affair was a large typewriter whose type bars were quite feminine. Some of the girls did a duelling dance with rapiers that was rather novel also.

The show can be counted among the few hits of the season. GRADY.

"THE SKIRT"

Bessie Barriscale Returns to the Stage

A comedy in three acts, by Howard Hickman. At the Bijou Theatre, Nov. 7, 1921.

CAST

Jimmy Newman.....Vincent J. Dennis
Grace Warren.....Ruth Hammond
Ching Lee.....Irving Brooks
Ma Preston.....Merle Stanton
Betty Price.....Bessie Barriscale
Bill Preston.....F. J. Woods
Jack Warren.....Paul Harvey
Shumby.....William Friend
Gobby.....Howard Hickman
Mushy.....Leo Curley
Shorty.....Phil Bishop
Silent.....Harry Buchanan
Red Kirby.....Louis Hendricks
Denver Red.....Frank Panning

In looking about for a play with which to effect her return to the theatre after a considerable absence in the films, Bessie Barriscale reached not unnaturally for the one nearest home. This chanced to be a farcical comedy entitled "The Skirt," written by Howard Hickman, Miss Barriscale's husband and the director of her various picture activities. It is a harmless enough and somewhat amateurish little piece that flashes into life in the second act with a few scenes reminiscent of the maddest moments of "The Tavern" and "Seven Keys to Baldpate" and then relapses into a third act that is sadly deficient. The sole mission of the play is quite plainly to present Miss Barriscale with the opportunity to appear for

Lei Aloha, Madras House, Anna Christie, The Great Way, The Intimate Stranger, The Mad Dog, The Perfect Fool and The Skirt Are New Offerings Presented

two acts as a chased and sombre-roed rancher, then, by way of contrast, to offer her the opportunity to be seen at her feminine best in Act 3. It is a full seven years since she deserted the stage in favor of pictures, but she returns as blondly beautiful as ever, and apparently no older. She is more than equal to the part, of course, and emerges with honor even from the scenes that require her to be extremely cute.

The reason for this donning of male attire is of the slightest—and so is the play. Indeed, it comes about as close to the plotless drama as possible. But the second act, with the Wild West and its killings reproduced for the benefit of the innocent from the East, is at times highly amusing; the rest of it is no more tiring than a good many other plays around town, and there really is nothing in it to get either irritated or enthusiastic about.

The author does a good bit of work in a minor rôle, and various others impart occasional life to the proceedings. LEWIS.

"THE MAD DOG"

Conway Tearle and Helen Menken Seen

A drama in three acts by George Scarborough. Presented by the Shuberts.

CAST

Jimmie Taylor.....Raymond Van Sickle
Blue Quail.....Margaret Knight
Padre Francolon.....Forrest Robinson
Maria.....Helen Menken
Sanger.....Charles Kraus
Rab Mobley.....Conway Tearle
Sheriff Gilson.....William Harcourt

The one thing that is interesting about "The Mad Dog" which George Scarborough wrote and which the Shuberts produced is that it proves again that none knows what a play is until it is produced. In manuscript I suppose this story of the regeneration of a man would hold. It is short story material. The change in him and in the girl could be explained at length in a story. In a play it cannot be explained. And so at best it is a one-act play.

What surprises me, however, is that an author who knows the theatre as does Mr. Scarborough should think so little in a play would suffice. His plays heretofore were full. This isn't. And one character which should have been brought back isn't brought back.

Conway Tearle was the man. I liked his work in spite of this not being the sort of work he should do. Helen Menken scored again. But this, too, is not a rôle she should play. S. JAY KAUFMAN.

Treasurers Elect Officers

Harry E. Nemes was re-elected President of the Treasurers' Club of America, made up of theatre treasurers, at a meeting held last Saturday night at the Booth.

"THE INTIMATE STRANGER"

Billie Burke Returns to the Stage in Tarkington's New Play at the Henry Miller

CAST

A comedy in three acts by Booth Tarkington. At Henry Miller's Theatre.
The Station Master.....Charles Abbe
Ames.....Alfred Lunt
Isabel.....Billie Burke
Florence.....Frances Howard
Johannie White.....Glenn Hunter
Henry.....Frank J. Kirk
Aunt Ellen.....Elizabeth Patterson
Mattie.....Clare Weldon

It's simply a matter of what you prefer. Quantity or quality. I think that often a quality may become quantity. I mean that if the quality of a play is very fine and the so-called quantity is not so great the quality may atone (?) for it. And be enough for the purposes of a delightful evening.

And that's the new Tarkington play, "The Intimate Stranger," in which Miss Billie Burke does the best work of her career. Delicate, light, almost nothing in point of story, it is so fresh and so diverting that everyone must like it. The story is spun so fine that at times it seems as if it might break. But the dialogue sparkles and sparkles so naturally and so gracefully that one forgets the story. And so long as this Tarkington comment continues we do not care what happens to the story. We know that sooner or later—surely at 11 o'clock—Miss Burke will marry Alfred Lunt, and that it's all nonsense his even thinking that she might be fifty or sixty or seventy years of age. We are interested only in the HOW of Tarkington and Burke and Lunt. And as I have said, it's all delightful. Plus a comment or two on the new generation of every generation. And the old-fashioned as against the new. But nothing hectic about it at all. Unless one might say that Glenn Hunter's work in its simplicity becomes hectic by things contrary—if you get what I mean. I hope that Tarkington writes a boy's play now. And then who else but Glenn Hunter could play it?

As to Miss Burke, she at last acts. This is the first time that she has seemed to realize her own ability. Again and again it wasn't the "prop smile" but the intelligence of the actress back of it. She made us feel that she knew everything the character knew. And she acted. "Mr. Lunt, too, was admirable, excepting the use of his hands on his head. I know that it is a part full of the same sort of thing so far as he is concerned, but when a gesture becomes so marked that it becomes an irritation the actor should vary it. A success.

S. JAY KAUFMAN.

"THE GREAT WAY"

Helen Freeman Opens at The Park

A play in four acts and seven scenes. By Horace Fish and Helen Freeman. From the novel of the same name by Horace Fish. Monday night at the Park Theatre.

CAST

Prologue.....Reginald Pole
Lola.....Beatrice Wood
Jaime.....H. Ellis Reed
Isabel.....Martha Messinger
Annie.....Charlotte Granville
Joe Luis.....Moroni Olsen
Dulce (afterward Mme. de L'Etoile)
Helen Freeman
".....Eva Benton
La Vekers.....Yvonne Del Rey
Manager.....Kraft Walton
Impressario.....Max Rossi
Maestro.....Juan De La Cruz
A. Gitana.....Marian Marcus Clarke
Jana.....Dural Daltzell
Don Quixote.....J. C. Hyde
Sancho Panza.....Gus Alexander
Cleanboots.....Elfin Finn
A Bullfighter.....Paul Gregory
The Proprietor.....William Anker
First Waiter.....George Morgan
Second Waiter.....Pietro Pelletti
Chief of Police.....Domani Homann

Similar stories have been done before. This time it is laid in Spain where a temperamental Spanish dancer who frequents cafés is unfaithful to her artisan lover and falls greatly in love with a travelling Englishman. The Englishman is far beyond her reach and not being able to hold him she struggles through several years of hardships from the streets of Barcelona to operatic fame. After reaching the pinnacle of her operatic career she learns that the Englishman she loves is married to the woman who befriended her and helped her to the road of success. The play ends with the sacrifice of her love.

The size of the cast and the number of scenes impress one, but much of it could be eliminated to make it a good show. Some of the situations are exaggerated and overdone to such an extent that the audience snickered in a serious moment.

The play drags heavily and this may be due to the fact that there is too much of Helen Freeman. She is on the stage almost continuously and it seems that she never stops talking for a moment. Added to this, her quick speech and an accent make it hard for the audience to catch many of her lines. This was also noticeable in one or two other members of the cast.

As in almost every play there are some good lines well acted and those that appealed most were a few of the situations where Charlotte Granville and H. Ellis Reed play their parts in "The Great Way." Helen Freeman naturally has some unusual chances to show her ability but on the whole the presentation was a disappointment. BILLY SCOTT.

Guild Has New Play

The Theatre Guild announces that for its second bill of the season at the Garrick it will present "La Souriante Madame Beudet," by Denys Amiel and Andre Obey. It will be known as "The Wife With The Smile." The date set is Monday night, November 28. The rights to this play, which was a great success when it was presented in Paris last season, were secured by Philip Moeller, one of the directors of the Theatre Guild, when he was in Europe during the summer.

"LEI ALOHA"**Jolson's Production Opens**

A drama in three acts, written by Ethelbert D. Hale, staged by J. C. Hoffman, and presented by Al Jolson. Out-of-town premiere in Atlantic City, at the Globe Theatre, on Oct. 31, Nov. 1 and 2.

CAST

Kane King.....Fred Bickel
Kalani Cameron.....Juliette Crosby
Muriel Henderson.....Ellen Southbrook
Mrs. Henderson.....Louise MacIntosh
Elsie Wheat.....Edith Gordon
Mr. Henderson.....Charles Mason
Bob Parrish.....Ethelbert D. Hale
Major Evans.....Marie Garding
Miss San.....Roland Wallace
Rev. Mr. Spofforth.....Martha Bryan Allen
Mrs. Mr. Spofforth.....L'Etienne Millman
Mr. Gray.....George Leonard
Dr. Claybourne.....Earle Brown
Tanaka.....Harry Shutan
Touki San.....Martha Bryan Allen

Hawaiian settings are by no means a rarity, but none of them have been more charming than the scene of the black beach and the outdoor courtyard; they were each in themselves perfect tropical clime and its habitat. The plot is woven about a free affair between the daughter of a royal blooded Hawaiian mother and a Scotch father, and an Englishman, a sugar magnate of the island, and a candidate for a Senator.

Bob Parrish as played by Ethelbert Hale, who is also the author of the story, is engaged to an English girl until he meets Kalani Cameron, impersonated by Juliette Crosby. His lukewarm ardor for the English girl gives way to love, and after some delightful verbal fencing with the half-Hawaiian, the first act closes with her surrender. Later Kalani discovers she has leprosy and pretends a love affair with her physician, who nobly sacrifices his friend's regard for him in order that Bob will loosen her from the engagement, which by this time he has announced.

In the last act, months later, Parrish detects the dreaded spots on his

own hands, and when Kalani visits him for the last time, before leaving for Molokai, the island of lepers, they both decide on a mutual death, and the curtain falls on a final embrace and a motion towards his pocket for the pistol. It may not appeal to the average theatre-goer, who expects a "happy-ever-after" ending, but it is one of the most beautifully acted and best casted play I have seen this year.

Juliette Crosby is lovely and plays a part that calls for much versatility and ability to adapt herself to vary. Ethelbert Hale is admirable in his rôle. **ELIZABETH DOUGLASS WOLFE.**

"MADRAS HOUSE"**At Neighborhood Playhouse**

Play in four acts by Harley Granville-Barker. Settings designed by Warren Dähler. Dresses by Aline Bernstein. Produced at the Neighborhood Playhouse, October 28.

CAST

Henry Huxtable.....Whitford Kane
Katherine Huxtable.....Evelyn Carter Carrington
Laura Huxtable.....Aline MacMahon
Minnie Huxtable.....Agnes B. Morgan
Clara Huxtable.....Beatrice Sockett
Julia Huxtable.....Marie Pinckard
Emma Huxtable.....Ester Mitchell
Jane Huxtable.....Katherine Sayre
Major Hippisley Thomas.....Dennis Cleugh
Philip Madras.....Warburton Gamble
Jessica Madras.....Margaret Linden
Constantine Madras.....Montague Rutherford
Amelia Madras.....Eugenia Woodward
Eustace Ferrin State.....Eugene Powers
Marion Gates.....Ernita Lascelles
Mr. Brigstock.....John Roche
Mrs. Brigstock.....Marie de Becker
Miss Chancellor.....Katherine Brook
Mr. Windlesham.....Albert Carroll
Three Manniquins, Two Maids.

Granville-Barker wrote "Madras House" more than ten years ago. It was produced at the Neighborhood Playhouse on Saturday night. And it is as modern, as fresh, as full of comedy, drama, melodrama and sharp observation as any play written within the past ten years.

I advise every author who wants to write a play to see it.

The story? It takes about four hours to act the play—how can I tell it in one page? And so all I shall say is that it is about four hours of English life, but which every American will understand. The family of six sisters—all spinsters. The two partners who haven't spoken for years. The Englishman who becomes a Mohammedan. The department-store floorwalker who kisses one of the "help." The fashion parade à la à revue. A few—only a few—of the matters.

It is well acted, well directed and well staged. Whitford Kane, Evelyn Carrington, Aline MacMahon, Agnes B. Morgan, Dennis Cleugh, Warburton Gamble, Montague Rutherford, Ernita Lascelles and Albert Carroll are members of a company that is as near the ideal repertory as I expect to find. Each of these performances was an ensemble performance. And I give you the names in the order the programme gives them. I want to say a word, however, for Dennis Cleugh and Ernita Lascelles. Here are two artists who were superb.

Do not neglect "Madras House."

S. JAY KAUFMAN.

"ANNA CHRISTIE"
O'Neil Play at Vanderbilt

Play in four acts by Eugene O'Neill. Fug scene by Robert Edmund Jones. Staged by Arthur Hopkins. Produced by Arthur Hopkins at the Vanderbilt Theatre, Nov. 2.
Johnny-the-Priest.....James C. Mack
First Longshoreman.....G. O. Taylor
Second Longshoreman.....John Hanley
A Postman.....William Augustin
Christ. Christopherson.....George Marion
Marky Owen.....Eugene Blair
Anna Christopherson.....Pauline Lord
Mat Burke.....Frank Shannon
Johnson.....Ole Anderson
Three Sailors Reilly, Hansen and Kennedy

If someone were to say to you, "Would you like to hear Mischa Elman play 'Alexander's Ragtime Band'?" you would at once answer yes. Because after all is said there are but eight notes and a great artist can make any combination of those eight notes worth hearing. Of course, there are combinations that are better than others, and that is what I thought as I saw Eugene O'Neill's "Anna Christie." He takes a simple theme and a simple melodramatic combination and plays it as an artist. With whether you would have preferred him to take a greater theme or a greater combination I am less concerned, because it is for us to consider not what he has not taken but what he has. And then what he has done with it.

And what he has taken is the simplest of stories. That of the daughter of an old sailor who returns to him after some fifteen years. She left him as a child. She has returned a woman of the brothels. She goes to live with him on his barge. A crew of another vessel is shipwrecked. They are picked up. One of the crew, an Irishman, falls in love with the girl and the girl with him. The father opposes the marriage. The girl blurts out the truth of her life. The sailor rushes away but returns to marry the girl.

But it's honest. It doesn't stoop to theatrical effect in line or in situation or in story for that matter. Basically it may be of the theatre, but O'Neill writes it so that it becomes genuine, real, and true.

The acting? Pauline Lord, a great actress. She deserved the cheers. And George Marion as the old Swede. And Frank Shannon as the Irish sailor. **S. JAY KAUFMAN.**

BROADWAY TIME TABLE—Week of Nov. 14th

Play	Principal Players	What It Is	Opened	Theatre	Location	Time	Est. Week's Sale
Ambush	Frank Reichert, Florence Eldridge	Theatre Guild production	Oct. 10	Garrick	West 35th	8.30-W. & S. 2.30	Capacity
Anna Christie	Frank Shannon, George Marion	Reviewed in this issue	Nov. 2	Vanderbilt	West 48th	8.30-W. & S. 2.30	Capacity
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Morocco	West 45th	8.30-W. & S. 2.30	Capacity
Beware of Dogs	William Hodge	Small town comedy	Oct. 3	39th Street	West 39th	8.30-W. & S. 2.30	\$5,000
A Bill of Divorcement	Alan Pollock, Janet Beecher	Very good drama	Oct. 10	Times Square	W. 42nd	8.30-W. & S. 2.30	\$12,000
Blood and Sand	Otis Skinner	Ibenez novel dramatized	Sept. 20	Empire	B'way & 40th	8.30-W. & S. 2.30	\$9,000
Blossom Time	Olga Cook, Zoe Barnett, Wm. Danforth	Excellent musical play	Sept. 28	Ambassador	West 49th	8.30-W. & S. 2.30	Capacity
Bluebeard's Eighth Wife	Ina Claire	French farce	Sept. 19	Ritz	West 49th	8.30-W. & S. 2.30	Capacity
Bomb	Al Jolson	Jolson at his best	Oct. 6	Jolson	West 50th	8.30-W. & S. 2.30	Capacity
The Circle	John Drew, Mrs. Leslie Carter	Star cast in Maugham play	Sept. 12	Selwyn	West 42d	8.30-W. & S. 2.30	Capacity
The Claw	Lionel Barrymore	Typical Barrymore vehicle	Oct. 17	Broadhurst	West 44th	8.30-T. & S. 2.30	\$11,000
Daddy's Gone A-Hunting	Marjorie Rambeau	Good play by Zoe Akins	Aug. 31	Plymouth	West 45th	8.30-T. & S. 2.30	\$7,500
Demi Virgin	Hazel Dawn	Risque Comedy	Oct. 18	Eltinge	West 42nd	8.30-T. & S. 2.30	\$11,000
Dulcy	Lynn Fontanne	Highly amusing comedy	Aug. 1	Frazer	West 42nd	8.30-W. & S. 2.30	Capacity
The First Year	Frank Craven	Comedy of small town life	Oct. 20	Little	West 42d	8.30-W. & S. 2.30	\$7,000
Getting Gertie's Garter	Walter Jones, Dorothy Mackaye	Old-fashioned farce	Aug. 1	Republic	West 42d	8.15-Daily 2.15	\$43,000
Get Together	Fokine, Fokine, Charlotte	Entertaining Hippodrome show	Sept. 3	Hippodrome	8th Av. & 43d	8.30-W. & S. 2.30	\$3,000
Golden Days	Helen Hayes	Youthful Comedy	Nov. 1	Gaiety	B'way & 40th	8.30-W. & S. 2.30	Capacity
Good Morning Dearie	Ada Lewis, Louise Groody	Excellent Musical Show	Nov. 1	Lycium	West 45th	8.30-T. & S. 2.30	Capacity
The Grand Duke	Lionel Atwill	French Drama	Nov. 7	Park	Col. Circle	8.30-W. & S. 2.30	1st week
The Great Way	Helen Freeman	Reviewed in this issue	Jan. 18	Booth	West 45th	8.30-F. & S. 2.30	\$7,500
The Green Goddess	George Arliss	Thrilling melodrama	Aug. 30	Shubert	West 44th	8.30-W. & S. 2.30	Capacity
Greenwich Village Follies	Irene Franklin, James Watts	John Murray Anderson revue	Sept. 5	Belmont	West 44th	8.30-W. & S. 2.30	\$5,000
The Hero	Richard Bennett	Interesting after-war play	Nov. 7	Henry Miller's	West 43rd	8.30-Th. & S. 2.30	1st week
The Intimate Stranger	Billie Burke	Reviewed in this issue	Oct. 3	Klaw	West 43th	8.30-W. & S. 2.30	\$3,500
Lilies of the Field	Maria Doro, Norman Trevor	Comedy Drama	Apr. 20	Fulton	West 46	8.15-Th. & S. 2.15	Capacity
Lilium	Joseph Schildkrant, Eva Le Gallienne	Fantasy by Molnar	Oct. 10	Apollo	West 42d	8.30-Th. & S. 2.30	\$6,500
Love Dreams	Vera Michelena, Tom Powers	Musical Drama	Oct. 5	National	West 41st	8.30-W. & S. 2.30	\$9,000
Main Street	Alma Tell, McKay Morris	Dramatized Novel	Nov. 8	Comedy	West 41st	8.30-W. & S. 2.30	1st week
The Mad Dog	Conway Tearle	Reviewed in this issue	Sept. 22	Music Box	West 40th	8.30-W. & S. 2.30	Capacity
Music Box Revue	Sam Bernard, Wm. Collier, Florence Moore	Gorgeous revue	Aug. 15	Bijou	West 45th	8.30-W. & S. 2.30	\$6,500
The Nightcap	Jerome Patrick, Flora Sheffield	Entertaining mystery comedy	Oct. 3	Liberty	West 42d	8.30-W. & S. 2.30	Capacity
The O'Brien Girl	Elizabeth Hines, Robinson Newbold	Excellent Musical Revue	Sept. 26	Playhouse	West 49th	8.30-W. & S. 2.30	\$7,000
Oh Marion	Marion Coadley, Henry Duff	College and business play	Sept. 13	Cort	West 48th	8.30-W. & S. 2.30	\$5,000
Only 38	Mary Ryan	Comedy of family life	Nov. 7	Geo. M. Cohan	B'way & 43d	8.30-W. & S. 2.30	1st week
The Perfect Fool	Ed. Wynn	Successful revival	Sept. 21	Relasco	West 44th	8.30-Th. & S. 2.30	Capacity
Return of Peter Grimm	David Warfield	Interesting Problem Play	Oct. 24	Comedy	West 41st	8.30-Th. & S. 2.30	\$6,000
The Right to Strike	Edmond Low, Gypsy O'Brien	Superior musical comedy	Dec. 21	New Amsterdam	West 42d	8.30-W. & S. 2.30	Capacity
Sally	Marilynn Miller, Leon Errol	Negro musical comedy	May 23	63rd Street	West 63d	8.30-W. & S. 2.30	\$4,000
Shuffle Along	Miller & Lyles, Sisle & Blake	Fine cast in good play	Sept. 5	Maxine Elliott's	West 34th	8.30-W. & S. 2.30	\$9,000
The Silver Fox	William Faversham	Clever automobile comedy	Aug. 26	Sam H. Harris	West 42d	8.30-W. & S. 2.30	\$5,000
Six Cylinder Love	Ernest Truex	Dramatic Play	Oct. 24	Hudson	West 44th	8.30-T. & S. 2.30	1st week
The Six-Fifty	Lillian Albertson, Reginald Barlow	Reviewed in this issue	Nov. 7	Bijou	West 48th	8.30-W. & S. 2.30	1st week
The Skirt	Bessie Barriscale	Average musical comedy	Nov. 7	Greenwich Village	Sheridan Sq.	8.30-W. & S. 2.30	1st week
The Straw	Good Cast	Moralistic Comedy	Aug. 9	Casino	B'way & 30th	8.30-W. & S. 2.30	Capacity
Tangerine	Julia Sanderson	Weekly change of bill	Oct. 3	Longacre	West 48th	8.30-W. & S. 2.30	Capacity
Thank You	Edith King, Harry Davenport	Weekly change of bill		Palace	B'way & 47th	8.00-Daily 2.00	Capacity
Vanderbilt	B. F. Keith Features	Weekly change of bill		44th Street	West 44th	8.15-Daily 2.15	Capacity
Vanderbilt	Shubert Advanced Vanderville	Weekly change of bill		Winter Garden	B'way & 50th	8.15-Daily 2.15	Capacity
We Girls	Novel Musical Comedy	To be reviewed	Nov. 9	48th St.	West 48	8.30-Th. & S. 2.30	1st week
The Wandering Jew	Tyron Power	Intensely interesting play	Oct. 26	Knickerbocker	38th & B'way	8.30-W. & S. 2.30	Capacity

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In the Song Shops

By Jim Gillespie

Interviewing Maurice Richmond Via Jack Robbins—W. C. Handy Recovering—Shapiro Bernstein Get Mammy Song from Belwin



© Ruth Colby Studio

LOUIS BREAU

"Broke in" two short years ago; hit the vaudeville trail; then into the song-writing game, where he has made good. Writer of two sensational hits in "Humming" and "I Want My Mammy," and a third "surprise" on the way in "Never Mind," this boy bears close watching. Is a bundle of pep, enthusiasm and all the ingredients of success.

WE strolled into the melody rendezvous of Maurice Richmond the other day for the purpose of getting Mr. Richmond's views on the music situation, which according to various publishers has become a matter of grave concern. Upon entering the office we found Mr. Richmond in earnest conversation with Jack Robbins and was on the point of apologizing for intruding when the genial Jack advised us to fill a chair but to brush off our clothes before doing so. Reminding us that the windows were closed and that we would not catch cold if we took off our hat, Jack opened the pot by saying, "Well now that you're here, show us your hand, but remember we don't play with the joker, so keep the rate card in your pocket." Directing our conversation to Mr. Richmond we explained our mission and asked for his views on the music situation. Mr. Richmond opened his mouth as if to answer but decided to yawn instead, which resulted in Jack exercising his tongue in the following manner:

"The views from this office are simply wonderful, in fact, they have Cooks tours looking like a ride on a Fifth Avenue bus. If you are looking for artistic scenery glance over some of our title pages and if you are fond of high altitude let your optics roam through our order books. Our number Yoo Hoo has already reached a height of ninety thousand orders above the level of the sea and is still climbing, which you will admit makes Pike's Peak look like an ant hill."

While Jack was taking a breath we asked Mr. Richmond if he thought business conditions would improve before Christmas, and he

was just about to reply when Jack picked up his second wind which resulted in the following explosion:

"Well, I should smoke a fishing-rod. Just give the music boys a break in the weather and the salesmen's arms will become paralyzed from writing out orders. Let a spell of cold weather visit the average home and it will always find the family in and in most cases the gang will be hopping around to the tune of a piano or victrola while a heated obligato is being pounded out by the radiator in the corner. Send around the cold weather and you will find the home folks sticking close to the family fireside. They must have amusement and they get it by buying music and take it from me it is the home folks who boost along the music sales. So keep on good terms with your overcoat and pray for snappy weather, because the dropping of the thermometer means the rising of music and other things. Did you get what I said, the rising of music and Other Things. This is our busy day and if you sit there any longer I'll have to play the Star-Spangled Banner."

We Dropped In

to see our old friend Arthur Grant the other day. Arthur, who was formerly on the pay-roll of Remick and several other publishers, has branched out on his own and is now at the head of the Metro Music Co., with headquarters in the Gaiety Building. Arthur is all het up over a new number he is publishing entitled *Mooch*, written by that well-known song-writer and musician, Tim Bryan. It is an instrumental number of the Spanish type, is a very tricky Fox Trot and should become very popular with the followers of the gilded floor. A regular fellow with a regular song, with regular money to push it along. Pardon the rhyme, as a rule we do not lean toward poetry, but the best of fellows are liable to lose their balance.

The Belwin Music Co. have turned over their blue ribbon number to Shapiro Bernstein, which simply means that *I Want My Mammy* is now decorating the S. & B. catalog. Both firms are tickled to death and well they should be, because a fair exchange is no robbery. The new owners will start an immediate campaign on the number which, coupled with the Belwin plug, should send it over the top with plenty to spare. Of course, Max Winkler and Louis Breau hated to part with their *Mammy* song, but money talks and in this case it fairly screamed.

Eddie Wolfe, of the L. Wolfe Gilbert concern, left last Sunday for a flying trip to the coast for the purpose of acquainting the sunkist na-

tives with the firm's catalog. Eddie *Will Stop and Rest Awhile* in Chicago, and after giving the stockyards town the once over he will proceed *Down Yonder* on the rest of his journey. Before leaving Eddie promised to send us a souvenir, so here's hoping it will be a hinge from the *Golden Gate*. We know you will keep your promise, Eddie, that is, *If You Like Me Like I Like You*.

Joe Davis, of the Triangle Music Co., wishes it to be known that he has taken over the publishing rights of *Thrills*, a thrilling fox-trot from the dancing pen of Eugene West. The number is now on exhibition in the Triangle show-rooms and the doors will be open to the public between the hours of ten A. M. and five P. M. Joe invites the entire profession to pass judgment on the song and announces that all singers are privileged to voice their opinions.

W. C. Handy of the Handy Bros. music house, is slowly recovering from a severe illness which for a time threatened to destroy his eyesight. Upon returning to New York five weeks ago, Mr. Handy experi-

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Don't Leave Me This Way	Earl Richard
Just Me To Sleep	White Way Trio
Ain't We Got Fun	Early Early
I'm Nobody's Baby	Seven Musical Spillies

enced severe headaches which he attributed to his writing, most of which was done during the night. His eyes suddenly became affected, which resulted in him calling a physician who, after an examination, announced the trouble was due to bad teeth. Mr. Handy submitted to an operation which resulted in the extraction of nine teeth, and is now convalescing at his home.

Joe Mittenhal, who until last week was sales manager for the Broadway Music Co., has obtained a divorce from the realm of sharps and flats and has gone into business for himself. Joe's new venture will be outside the music business, but he wouldn't tell us what sort of business it was. However, you cannot blame him for refusing to spill the information when you consider the business concerns nobody but himself.

The Arrow Music Co. informs us that their song, *Love Is Like a Bubble*, is still floating along on the wings of success. If memory serves us right, the *Bubble* song has been bouncing around for quite some time but like wine it seems to improve with age, at least John Steel thinks so and he should know because he is using the number.

The Maurice Richmond firm has obtained the publishing rights to

Peacock Alley, the theme song for the picture of the same name starring Mae Murray, and have already started a campaign on the number which will embrace the entire country.

Fred Fisher Has the Floor

and wishes to say a few words. Go ahead, Fred. I merely wish to inform you ladies and gentlemen that Nat Osborne has been added to our professional staff and Eddie Ables is now in charge of our Philadelphia office. I thank you for your kind attention.

Is That So!

Barry Bloedon, who handled the mechanical end for the Harrison Music Co., is no longer connected with that firm having left their employ last week.

Charlie Reid, who formerly accommodated the followers of the Witmark catalog, is now polishing the ivories for Remick and can be seen exercising every day between the hours of ten A. M. and—well, we don't know what time Charlie hits the hay.

Leo Friedman Has Returned

to New York after a five-day trip through Philadelphia, Baltimore and Washington. Leo is tickled to death over results, and claims he is getting a great break on *Gypsy Rose*, *Disie* and *Ku Klux*. Upon reaching the office he was so happy he couldn't talk (something unusual for Leo) until we said that, according to reports, Marshal Fock was cleaning up in Washington. That brought Leo out of his trance, and he quickly asked what numbers he is plugging?

Louis Breau, who wrote *I Want My Mammy*, has contributed what looks like another winner to the Belwin catalog in the form of a dandy little number entitled *Never Mind*. It is a typical Eddie Cantor number; in fact, upon hearing it, one can almost picture the well-known blackface comic prancing about the stage. We do not know whether Eddie will use the song, but we do know if he doesn't he will miss a safe bet.

Joe Davis, commander-in-chief of the Triangle Music Co., announces the enlistment of a new musical number, entitled *I'm Dizzy Over Lizzie*. It is a novelty waltz and fits very nicely in the Triangle dance catalogue.

However, Jimmie Durante wants you to know that his *Daddy* song is still the boss of the house, and if you don't believe it you have our privilege to doubt it.

Wana Is The Slogan

at Jack Mills' melody factory these days, and after listening to one of Jack's flowery speeches you will find yourself rehearsing the number whether you *Wana* or not. Jack has an able assistant in Jimmie McHugh, and when those birds get hold of you you have about as much chance as a snowball in Florida. *Wana* is an Indian song and incidentally has the Indian sign on a big percentage of acts now frolicking in vaudeville.

At the Vaudeville Houses

PALACE

Many Repeats This Week

Sophie Tucker and her aggregation of musicians is back at the Palace this week, one of the program's big features and with her splendid production can be accredited as the prime favorite of the bill. *Miss Tucker* was given sufficient applause at the finale of her routine to warrant a few more encores, but left them happy. It's one of vaudeville's best acts.

Nat Nazarro, Jr., one of vaudeville's most versatile youngsters, is also playing a return engagement here and he too was a sure-fire hit, each "bit" of his varied routine getting individual applause.

Doris Humphrey, supported by a groupe of classical dancers who held down an important spot with successful results. *Pauline Lawrence* conducts the orchestra for this production.

Jean Granese and Co., with a perfect routine of song and comedy, is another return booking and this turn also repeated its former success.

Ernest Ball, composer of as many song hits as *Irving Berlin*, scored his usual wallop at the Palace. Ball's voice was in perfect form and his side-line comedy brought home the inevitable laughs.

Johnny Dooley and Co. hasn't missed yet at the Palace and this week he "Babe Ruthed" as usual. Dooley, a natural comic always, was at his very best Monday and the result was never in doubt for a moment.

Frank McIntyre with his Wednesday at The Ritz skit was a welcome addition to the bill, the majority of those present remembering him from *The Travelling Salesman*. McIntyre was well liked and his exit came with a quantity of applause.

The *Mosconi Brothers* are also a return to the house and landed with their dancing as always. *Verna*, a sister of the boys, adds some strength by her individual work.

Beatrice Hereford, one of vaudeville's very best characterists, is back again and scored a perfect hit with her impressions.

Davis and Pell, hand balancers, completed the program. A good show even though the majority are repeaters.

RIVERSIDE

Excellent Bill Plays Well

The Riverside program this week includes four vaudeville acts that individually could headline any bill. Names such as *Wilton Lackaye*, *Creole Fashion Plate*, *The Four Mortons*, and *Anna Chandler*, are certainly an asset to Keith Vaudeville. Monday matinee, the bill ran very smoothly, although the entire house was not quite half filled.

Mons and Mme. Loyal's Canine Actors opened the show. They gave the bill a good start with their remarkably trained dog turn.

Sidney Landfield, formerly pianist for *Anna Chandler*, is doing a single piano skit, entitled *Stop, Look and Listen*. The program gives *Blanche Merrill* credit for the material. Al-

Johnny Dooley, Sophie Tucker, Creole Fashion Plate and Wilton Lackaye Score Hits

though the material is weak in spots, possibly after same is brushed up a bit, *Landsfield* with his musical talent should present a favorable single.

Paul Decker, in *Edwin Burke's* new comedy *I Heard*—, got by very nicely. *Decker's* work and the character he portrays, holds the entire act up. He is capably assisted by an able cast, that *Decker* should feel proud of. The sketch closed to several curtains.

Anna Chandler, singing comedienne, is offering a batch of new songs, written for her by *Blanche Merrill*. Some are very good and some are not, though *Miss Chandler* has the distinction of knowing how to put a song over, she certainly cannot put over a song that is not fitted in her repertoire. She got by fairly well Monday afternoon. *Wilton Lackaye*, presenting a new idea in vaudeville, a sketch entitled *Greater Love in Pantomime*. (New Acts).

Opening intermission, *Karyl Norman*, *The Creole Fashion Plate*, took the house by storm, with a repertoire of songs, that are the best he has ever sung. Opening before a beautiful silver and black drop, his first number *Sunkist Honeymoon*, gave him a dandy start. Every one of his songs which included, *I Want My Mammy*, *In Old Madrid*, *Daisy Days*, *Cherie*, *Weep No More My Mammy*, went over with a bang. The gorgeous costumes worn by him had the entire house gasping, for it has been several months since he has appeared at the Riverside. For his closing encore, he sang a pretty ballad *All That I Need Is You*, displaying a beautiful new gown, which he announced that had been given him by *Mayhieu*, and designed by a *Miss Moran*. It certainly is beautiful creation. A little speech and several bows, had to be taken.

George Bobbe and *Eddie Nelson*, with their comedy and singing turn, certainly had a hard spot following the *Fashion Plate*. They both worked like a couple of trojans, and after several minutes of real labor, they succeeded in getting the house to pay some attention to them. Their comedy talk went over fairly well, the same can be said of their singing *God Calls Them Angels* and *Mammy*.

The Four Mortons, in their *Wearing Out the Green Turn* closed the show. Here is one turn that no one walks out on, and when they did appear the entire house sat through the act. They closed to applause.

ROSE

COLONIAL

Patricola Hit of Show

Frank Fivick and *George Jenny*, two whirlwind skaters, opened the show with an unusual novelty. *Miller* and *Capman*, a clever dancing team, were in second spot; they overcome the difficult position by their clever foot work. *Fred Miller* also scoring on his lariat work and *Bert Capman* with his novelty cork-screw dance.

A Dress Rehearsal had the people laughing from the start, *Frank Ellis* as the author working from the pit scored with his sarcastic comedy. *Billy Glason* singing *Dapper Dan* and *Witch Hazel* had no difficulty in going over; *Mr. Glason* with his comedy was easily one of the big hits on the bill.

Daphne Pollard may be summed up as one hundred pounds of personality, a comedienne in a class by herself. She had the crowd going when she danced. Her *Cleopatra* was a scream, using a special drop with Jewish script. Received several curtain calls.

Franklyn Ardell in *King Solomon, Jr.*, scored his usual success. Second to *Ardell*, *Florence Madeira* was the outstanding figure, her character being excellently done to good results.

Patricola, the scintillating melodist, offered a cycle of songs that were up to the minute. She sang her way into the hearts of all present. Her violin solo and singing of *Just Like a Rainbow* was all that was needed to stop the show. *The Dancing McDonalds*, a clever dancing team, closed the bill.

Dr. Roa

SHUBERT'S CRESCENT

Will Rogers Scores

Will Rogers topped an excellent bill and talked his way with his dry humor and timely topics and knocks to a big hand. He was the last act on the bill.

Breng's Golden Horse opened. *Frank Jerome*, *The Variety Vender* followed and then *Pedersen Bros.* in an aerial act appeared.

Bert Hanson got a good hand for his unusual stuff, which consists of frank statements about not using stuff to get applause, and then he promptly cheers all the war heroes and the flags.

Mable Withes & Co. have a unique act composed of parts of the shows *"Mary"*, *"Irene"*, having several scenes identical to those shows and singing the popular hits of the shows. The voices of the singers were not so good, but the act is well done and goes over fine. The young fellow who acts the part of an East Sider got a big hand on his appearance after the curtain had gone down. He apparently was the favorite of the cast.

Belle Storey sang several operatic numbers, but to get a better hand and stay big in vaudeville, she will have to use a few of the popular numbers.

Joe Boganny and his tumblers have several new tricks to spring, and tumble their way through an act that is fair.

Dickinson & Deagon keep the house laughing from the time they appear until they go off, but their ending is not strong and they get few encores. Dry humor on his part and simplicity on her part go to make very humorous situations. *HUSTON*.

ROYAL

Singer's Midgets Top Bill

Perhaps you think that hoop-rolling and baton-swinging are out of date. *Frank and Ethel Carmen*, who opened, have done good work in revivifying an almost extinct style of entertainment. They work fast and kept the seated part of the audience interested.

Kenney and Hollis suffered through their position. While the boys have not kept abreast of the times, they would certainly get better results if placed elsewhere than number two. Veteran troupers who did the best they could, while the late ones marched in. They were followed by *Frank A. Burt* and *Myrtle Rosedale*, on number three. Everything that could have gone wrong did so. *Miss Rosedale's* guitar busted. The orchestra missed on *Burt's* dancing.

A sincere desire to improve is *Harry Kahn's* biggest asset. He has added a sixth side to his finish. And it woke them up after their apathy at his opening.

Then *Venita Gould*. Her impressions of great stage figures are real imitations. *Julian Eltinge*, *George Cohan*, *Mrs. Fiske*, *Lynn Fontanne*, *Bert Williams*, *Grace LaRue* and *Lenore Ulric* in the order named. *Belle Baker* and *Eva Tanguay* for encores which were really demanded. It's hard to say which is the best. They're all great.

After intermission *Lew Cooper*, doing a blackface single. Should have been number two and let *Kenney* and *Hollis* have the good spot.

Singer's Midgets were a big splash. The Royal stage is too small to work a production the size of this with efficiency.

GILBERT.

COLISEUM

Good Bill at Heights House

Election night saw the Coliseum with a good bill and the box office selling standing room. *Elsie LaBergere* opened the bill with a series of art poses.

Dolson ran second and stopped the show with his dancing. He certainly can travel, and his line of chatter went over to a big hand.

Charles and Madeline Dunbar took the next spot with a series of animal imitations. Their chicken and cat imitations seemed to please everybody and they received a generous round of applause.

Miss Lilly Leitsel, lately the star of the *Barnum & Bailey Circus*, obliged with her wonderful aerial novelties. Her remarkable arm-swinging stunts brought her a big hand.

Next, *Frank North* and *Will Halliday* presented their sketch, entitled *Back to Wellington*, which proved mighty interesting. *William Seabury & Co.* closed the vaudeville program of the show with his revue of songs and dances. The second scene in this revue deserves favorable comment; it is truly beautiful. *Seabury's* dancing is unusual, and his supporting cast of four girls are also very clever.

BILLY SCOTT.

MAJESTIC—CHICAGO

Weak Show for This Week

The bill at the Majestic is weak in comparison to last week's show. *Wilfred Du Bois* who opened the show could hold down a better spot if it were given him. His juggling is good and he has something new.

Al Raymond and *Tom Schram* followed with some singing that was lacking in something. Better material would have helped. *Horace Goldin* returned to the Majestic, by request, and presented his illusion of *Sawing a Human Being in Half*. It's as mystifying as corned beef hash, nobody knows. *Chester Spencer* and *Lola Williams* were next with what they called *Putting It Over*. They did.

Eddie Foy and the *Younger Foy*s amused. *Eddie* has an act, as he says, that took some time to get together. We'll say it was worth the time. He went over as in days of old.

Kate Elinore and *Sam Williams*, in their newest version *Wanted a Cook*, dished out a lot of hokum cooked up by *James Madison*, whose cooking is not so bad. *Miss Josephine Victor & Co.*, in *Romeo and Juliet*, an unusual act based on professional jealousy as to who is most important, *Romeo* or *Juliet*. Well acted and staged. *Dave Seed* and *Ralph Austin* were the comedy of the bill. *Seed* is clever and they went over. *The Recktors* closed with strong-arm stuff.

GLOY.

PALACE—CHICAGO

Dandy Show Headed By Gus Edwards

The Palace as usual presents a bill which represents the top-notch in vaudeville. *Paul Gordon* and *Ame Rica*, who opened the show at the Majestic two weeks ago, did the same here and as well. *Sandy*, a protégé of *Gus Edwards*, came in the deuce spot with some Scottish songs which he put over with his personality. *Sandy* is young and coming fast.

Ethel Forde and *Lester Sheehan*, assisted by *Marion Forde*, offered a dancing act of quality, with *Marion Forde* taking honors.

Jack Benny scored with his violin playing and chatter. We still maintain we would like more violin and less chatter. *Miss Morton* and *Paul Nicholson* presented *A Dramatic Cartoon*, a travesty on married life as lived in one room by a couple employed as counter jumpers. The act lost its speed toward the end, but is good comedy. *De Haven* and *Nice* can always score with their hokum dancing.

Jack Osterman was in the audience to help 'em out on an encore. Then came *Gus Edwards* with his armful of protégés, including *Alice* and *Hazel Furness* and *Chester Fredericks*. The girls are good, but *Chester* is a genuine "comer" and should be watched. His dancing is wonderful for a chap so young. *Edwards' Revue* is fully up to what might be expected of him. He is a showman, and his show stopped the performance cold.

Joe Rome and *Lou Gaut* in *When Extremes Meet* proved a riot of fun. *The Cavana Duo*, *Harry* and *Nancy*, closed a mighty good show.

CHRIS.

APOLLO—CHICAGO

Theatre Makes a Come-Back

The Apollo made a come-back this week by putting on as good a bill as ever seen at this house. *Mme. Everest* opened with a *Simian Novelty Circus*, a trained monkey act that goes a long way toward substantiating Darwin's theory.

Rosalie Harris and *Pauline Santley* deal in harmony which is fully up to big time average. *Harry Masters* and *Jack Kraft* held the trey spot with a dancing act unusual, *On With the Dance*. They are assisted by three girls, all clever, and *Bobby Dale*, who does a nifty solo dance.

Next we had *Mlle. Anna Codee*, formerly *Anna Cody*, assisted by *Frank Orth*, in her line of French chatter and hokum comedy. They were the first on the bill to inject speed and pep into the show and went over well. They were followed by *Charles Richman & Co.* in *Nettie*, a farce written by *George Ade*, which almost speaks for itself. The entire sketch was very well presented and went over for a hit.

Following the intermission came *Leona La Mar* and her *1000 eyes*. Her act always goes well with the curious public. *Marguerite Farrell*, a songstress who entertains with motion pictures of herself, making her changes while off stage.

Bert Clark and *Flavia Arcaro*, held over for the second week, went as big as ever. *Harry Hines*, a nut comedian with some new wheezes, went over in good shape. Closing the bill was *Novelle Brothers* with their "loving nightingale" stuff which is worthy of a better spot.

CHRISTENSEN.

STATE LAKE—CHICAGO

Good Show Scores

Kinzo, a Japanese juggler, opens the show with some stuff that is new and went over to a good hand. *Daniels* and *Walters* have an act that ranges from the ridiculous to the sublime and registered well.

Booth and *Nina* were at the Palace last week and did equally as well here. The show started when *Jack Osterman* came on and gave them his *Fifteen Minutes of Something* which ran a little over fifteen minutes due to his encores.

Courtney Sisters followed with their unexcelled harmony. They put over *Home Again Blues*, *Sunny Tennessee* and *Tucky Home* as nobody else but the *Courtney Sisters* can put it over. The girls still have the five-piece string orchestra for accompaniment.

Tom Patricola was next and stopped the show. He is a riot of fun. His dancing and clowning kept the audience in an uproar throughout his entire act. The *Miss* who assists him is quite some dancer herself and very pleasing to gaze upon.

Closing was *Frolicland*, a revue the duplicate of which is seldom seen in vaudeville. Twenty chorus girls graced the boards with dances and ensembles very well done. Five principals, of which two, man and maid, were a classy dancing team, all helped to make *Frolicland* something different.

HARROLD.

WINTER GARDEN

Good Show at Shubert House

Griff opened and gave the bill a dandy start. His pantomime work and the *Baby Doll* bit are some assets to *Griff*. Several bows had to be taken on his exit.

The *Three Avollos*, with their Xylophone offering, appeared seconds. They certainly demonstrated their musical talents on these pleasing instruments.

Ernestine Myers, in *Dance Creations* with *Bertram Bailey*, *Lovely Lee*, *George Clifford* and *Alice Weaver*, kept the audience well entertained with a series of classical dancing.

Felix Bernard and *Sid Townes*, in a piano and singing turn, put over a corking two-man act. Their repertoire consisted of *Kill Them With Kindness*, *When Frances Dances With Me*, *Who's Been Around Since I've Been Gone*.

Will Rogers, direct from the coast after a siege in Pictures, is the headliner, and he certainly made good.

After intermission, *Vinie Daly* in songs and dances, with *George Ward* at the piano, had a hard time to get started but after warming up the audience with a corking Pirate number and an opera selection, she finally succeeded in holding her own until she exited.

The *Lockfords* have been retained for another week. This makes their third week by request, and they certainly can stay another, for after their well-appreciated turn Monday night the audience applauded and applauded into the act that followed.

Tom Lewis, in a talking monologue, with absolutely no sense at all, succeeded in holding his own.

After being away from home for *Lee White* and *Clay Smith* are making their reappearance in their native land this week.

The *Gaudschmidts*, with their clowning and canine turn closed a corking good bill.

ROSS.

KEITH'S—SYRACUSE

Fritzi Scheff Scores Hit

The *Miniature Revue* opened the bill in fair style. It is one of the cleverest puppet entertainments on the circuit, the manipulators of the manikins being especially good.

Boyle & Bennett, a girl and boy hooping team earned their deuce spot with a fair assortment of steps, none of which showed any real art in them.

Adler & Dunbar got the first returns from the first-night crowd in their *A Study from Life*.

Summertime, one of *Lewis & Gordon's* sketches, closed the slow-moving first part. *Lewis Nilsen* is the featured member of the act, which is just of the ordinary type of vaudeville farces.

The second half was given a strong send-off by *Fritzi Scheff*. Since her last appearance here there has been a great improvement in her voice. The clarity of her upper register is more marked than ever, and her alto notes are pure.

The following spot was allotted to *Joe Towle*, the king nut of all nuts, and though starting slowly he ended like an old friend, his talk and clever piano playing taking him over nicely. *Lecardo Brothers* closed. BENNETT.

CLOWN NIGHT

Lorraine Produces a Wonder —Karyl Norman Scores Again

Oscar Lorraine produced the sensation of the year at this week's "Clown Night," which was under his charge. This sensation came in the form of a young lad, apparently no more than twenty (if he is that old), who possesses the most marvelous psychic powers we have ever seen.

The sixth "Clown Night" was a big success. Lorraine was introduced, and then brought on *Leon Flatow* to play piano for the evening.

The entertainment was started by *Tommy Gordon* with the official "Clown Night" song. The press table was called upon to render a special version which they had prepared on the "Clown Night" song, announcing at the same time that they would take charge of an evening on December 13th. We insist, right here, that regardless of the showing the writer made on Tuesday evening, he really can sing, but that he was handicapped by a terrible cold (where have you heard that before?) and mostly by *Bert Levy*, who broke him up by asking him to stick to the typewriter and leave singing alone. *Mr. Levy* is only jealous because the writer can whistle with no fingers in his mouth.

A four-piece violin orchestra, consisting of *Oscar Lorraine*, *Eddie Brier*, *Eddie Waiman* and *Violini* offered a very laughable bit which was followed by a song by the cutest little kiddie to be seen, who later announced her name impressively as *Josephine Ruth Leighton*. *Miss Leighton* is about four years old, and works with the natural ability of a performer ten times her years. A courtroom scene, with a burlesque on actors complaining about stolen material proved to be a big laugh, with *Phil "Nublo" Brice*, *Frank Leab*, *Sid Vincent*, *Fred Powers* and several others taking part. Lorraine took the part of the judge, who later was also accused of stealing material.

Jimmy Lyons opened the second half, with the audience framed up, not to laugh or applaud. Whereupon Lyons was accorded absent treatment.

The sensation of the evening was then introduced. *Voris* is his name, a lad who is said to be under Lorraine's management. *Voris* is in this country only two months. He won't be here two years before the entire country knows about him, if handled properly.

Everyone present, including some of the best known mind readers, acclaimed him as the most sensational psychic performer ever seen. His demonstrations were too wonderful for detailed description.

We have always said that *Karyl Norman* was a wonderful artist. And the more we see of him the more convinced we are that he is in a class by himself. Every Tuesday he is on deck with a new bit, and to-night he appeared as the maid in a burlesque on *The Bat*, which was the funniest character we have seen. His clowning was a scream from start to finish. Others who appeared in the scene and did excellently were *Frank Leab*, *Walter Davis*, *Sid Vincent*, *Sammy Smith* and a blond-haired gentleman who mixes Yiddish and German, whose identity we could not learn.

HOFFMAN.

ALHAMBRA

Good Bill This Week

Johnson, Baker and Johnson followed the *News Pictorial* and were cordially received in their comedy hat-throwing antics.

Merlin, the card manipulator, was on next and failed to evoke any response, due to his persistent guffaws after his each witticism.

Ivan Bankoff, he of the nimble nether extremities and obnoxious personality, was ably assisted by Beth Cannon, whose ingratiating smile was in direct contrast to Bankoff's haughtiness. They were accorded hearty approbation at the termination of their sojourn.

Morton and Lewis are reviewed under New Acts.

The *Sanctum Sanctorum* position was occupied by *Frescott and Hope Eden*. This is just another mind-reading act, but is graced by the presence of *Frescott*, whose ready humor was in evidence throughout the act.

Chas. Olcott opened after intermission with *Mary Ann* and did twenty-eight minutes in one. *Mary Ann's* singing was delightful and she is a picture to behold. (Ziegfeld should take notice.) Olcott's movie recitation is a triviality and is best dispensed with. This act was well liked.

Roger Imhoff and his *Pesthouse* is the consistent laugh provoker, as of yore. His *Tad* characterization is remarkably vivid and he was forced to several bows. This is an act of high calibre and worthy of any big-time house.

The diminutive *Ruth Royce*, abounding in vivacity, followed, and, in the verbiage of the profession, was a knockout. A delightful little miss is *Ruth* and a synopator of unusual merit.

Ramsdell's and *Deyo* closed in their smart dance offering and held most of the house. HAL ELIAS.

44TH ST. THEATRE

Clark and McCullough Head Show

The 44th Street Theatre presented a bill that was curiously uneven, and consisted mainly of various acts that doubled in the *Clark and McCullough* revue, *Chuckles* of 1921, which was howlingly funny and made up for the mediocre acts which preceded it.

The *Seven Musical Spillers*, a colored troupe billed as *Kings and Queens of Jazz*, spilled out *I'm Nobody's Baby*, *Wang Wang Blues* and several other popular selections in a lively medley. They played loudly and with a certain amount of pep, but the spectators remained lethargic.

Earl Rickard, in black-face, sang a bunch of songs, including a new mammy number entitled *Don't Leave Me, Mommy*, which was rather tuneless and went well. He used *I'm Waiting for Ships That Never Come Home* effectively, with a peripatetic spotlight. *That's My Darling* seemed to fall rather flat. His dancing was good and his patter not so good.

Fred Rial and Maia Lindstrom, in *Something for a Rainy Day*, made everybody pray for fair weather. Rial tried hard to be funny, but wasn't. By hooking two umbrellas to two hanging ropes *Miss Lindstrom* improvised a couple of gymnasium

rings and performed thereupon with all her energy.

The *White Way Trio*, Buckley, Sharples and Bisland, who later bobbed up serenely in various parts in the *Clark-McCullough* revue, sang *Somebody's Mother* with vim and vigor and a neat display of dental bridgework. They put over *Down Yonder* with a wallop, and *Tuck Me to Sleep. Leave With a Smile* was their closing number. They did.

Joe Niemeyer and his dancing associates offered a well-conceived dance act, which introduced *Margo Raffero*, *Maida Du Frayne*, *Margaret Davies* and *Billie Maye*. The bringing on of the mothers of the four girls as a finale added an interesting touch. The act is reviewed under New Acts.

After intermission, *Moran and Wiser*, in their *Hat Shop* scene, caused a lively rough-house in the audience and put everybody in a good humor.

Permane and Shelley, in *Pulley-Pulley*, extracted amusement from a trapeze act, which turned into a musical act before it was through.

The *Clark-McCullough* revue, *Chuckles* of 1921, ought to have been called *Howls*, for chuckles is too mild to cover the hilarity of the spectators. *Jean Bebbini* has lifted a good part of one of his burlesque shows and boiled it down for vaudeville. It runs an hour and twenty minutes, and nearly all that time the audience is laughing. *Bobby Clark* is a scream. We roared at the lion sketch, the fight scene and the hotel skit. And then for good measure there was *Emily Earle* to sing *Every Little Village Has Its Broadway*, and *Jack Edwards* to sing *Give Me a Million Beautiful Girls*. The act is a riot, and should be. CONN.

BROADWAY

Small Time Show at Moss House

Wheeler and Wheeler opened the show to a good start, doing a very neat roller-skating turn. *Martha Pryor*, in number two, won favor with the audience from the start.

20 YEARS AGO TO-DAY

The order forbidding the production in Cuba of "The Pork Kings" is revoked by the Cuban Secretary of State.

Kyrle Bellew begins his tour in "A Gentleman of France," under the management of Liebler and Company, at the Russell Theatre in Ottawa.

The Charles N. Holmes Columbia Opera Company purchased the production of "Wang" and also of "The Idol's Eve."

Edward Terry is to produce "The Purple Lady" in England. It has already been seen here.

Ada and Louis Wild join the Eastern company of *Flora-dora*.

Miss Pryor scored with all of her numbers, especially with *Weep No More, My Mammy*. She has the voice and the personality to hold a much better spot than number two.

Mary Marble & Co., in the third position, presented a sketch the idea of which has been done many times. *Miss Marble* alone scored with her burlesque laugh. *Manning and Ruby*, a male team in a routine of old songs, were not received very warmly by the crowd. Some new songs might help them. *Manning*, with his falsetto, was the only bright spot in the act.

Flirtation is a miniature musical comedy. The singing was very weak. The dancing and the talk held the act up. It was very favorably received. *Lane and Byron* were the hit of the show. *Geo. Lane*, formerly of *Lane and Moran*, doing the same old boob character, scored laugh after laugh. *Lane* is assisted by *Byrd Byron*, a very clever straight man, formerly with *Town Topics*. *Byron* got considerable applause on *Weep No More, My Mammy*, as he has a very good baritone voice. They received four bows. *Lane* was about to make a speech when he became suddenly ill and had to leave the stage. *Ruth Howell & Co.* closed the show with a very neat aerial act. DR. RON.

HAMILTON

George Jessell's Revue Heads Fast Bill

Sankus and Silver opened with an entertaining tumbling turn, which gave the show a fast start and warmed the house for *Stanley and Caffery* in an acrobatic dancing turn which was sprinkled with a few well-chosen gags. The boys worked hard to please and were rewarded with a liberal hand at the finish.

Jessie Brown and *Effie Weston* presented a neat offering entitled *The Dancing Debutantes*, with *Dave Dreyer* at the piano.

It is a high-class offering and the staging shows the expert hand of *Donald Kerr*, who put on the numbers. The girls go through a bright routine of steps, with *Dreyer* introducing the various numbers. *Miss Weston's* solo dance, in which kicks

were featured, got over nicely, as did the double waltz number, which was the personification of grace and charm. *Miss Brown's* toe dance was very well executed.

Johnny Burke in his side-splitting monologue concerning the trials of a drafted soldier was one long howl from start to finish. *Johnny*, appearing in a misfit army uniform, took the house by storm, and had to reappear after the following act had been flashed. His piano playing at the finish tied the show into knots, which resulted in the loud demonstration. *Robert Emmett Keane* and *Claire Whitney* closed intermission with their breezy skit entitled *The Gossip Sex*. It is a humorous piece and gives both principals ample opportunity to make the best of very fat parts.

Though billed to appear, *Harry Kahne* failed to show, his place being taken by *Harry Langdon & Co.* in a sketch written around golf. Outside of *Langdon's* quaint humor, there is nothing to the act, even overlooking the miscues at the finish, which left the principals cold, owing to the negligence of whoever handled the curtain.

The *Wilton Sisters* sang and played their way into the good graces of everybody, with their harmonizing standing out as the feature of the turn. For an encore the girls did a *Blues* number, *I Got the Joys*, which netted them a substantial hand. A clever offering and favorites at this house. *George Jessell* and his big company held them in until the finish, despite the late hour. The turn has been reviewed many times in these columns, so there is no use going into details, except to say that it seems better every time we see it. GILLESPIE.

EIGHTY-FIRST ST.

Frederick Burton Headlines

Elena Kroner in *The Dancing Tourist* occupied the lead-off position and served in putting the audience in the right humor. *Miss Kroner's* dancing and singing were well received. Due credit should be extended to *Leo Minton*, who was at the piano. *Carney and Rose* followed in *Lost—A Husband* and kept up the good work of their predecessors.

When *Henry I. Marshall*, the popular composer and *Ina Williams* in *Two Choruses* made their appearance it seemed as if the good things were over, for the present at least, but they soon woke up and made those that had been tempted to judge too soon sit up and take notice. *Mr. Williams* sang some of his compositions that were popular in the past, among which were *Mary, You're a Little Bit Old Fashioned* and *On the S. 15*.

George F. Moore and *Mary Jane* offered some rip roaring jokes, everyone of which got across.

Frederick Burton as *Abraham Lincoln* in *A Man of the People*, assumed the headline spot. *Mr. Burton* gave a creditable performance and was ably supported by the other members of the cast.

Jean Granese, billed as *The Unusual Songstress*, assisted by her brother *Charlie*, finished, and there was plenty of applause left for them. EDWARD RUMBERG.

New Acts of the Week

Babe Ruth and Wellington Cross

Songs and talk, nineteen minutes in full stage and in one. Reviewed on November 3d at Proctor's Mt. Vernon.

We saw an agreeable disappointment on Thursday evening in Mt. Vernon. Disappointment, because we came to Mt. Vernon expecting to see just another one of these acts which can only draw money into a box office, and then get out on the stage and do a flop. We have seen so many film stars, and people in other branches of the public amusement field enter vaudeville and flop, that it became a natural expectation. It was agreeable, because the *Bambino* did nothing that could even be called a forty-second cousin to a flop. The *Babe* is more than a baseball player. He is a natural performer.

He possesses all the qualifications for a good vaudeville performer. At his second performance he worked naturally, easily, and had nothing stagey about his actions. And though it might sound like exaggeration, we state that in make-up, the *Babe* is actually good-looking. His eyes and hair are just the type for a matinee idol.

We haven't said much about *Wellington Cross*. That is not because the *Duke* doesn't deserve it, but because everyone in the profession is familiar with his ability. The *Duke* naturally is the big support on which *Babe* leans. His experience, his showmanship, and his personality emphasize the fact that the *Keith* office couldn't select a better man for *Ruth* to work with.

Tommy Gray is given credit for writing the act, but the major portion of the act is practically the same which *Cross* did in his single, with *Dean Moore* at the piano, and who, by the way, is still seen tickling the ivories for *Ruth* and *Cross*.

There are one or two new bits to work up the entrance of *Ruth*, one of which is a parody on *Along Came Ruth*, and two new verses to *Little by Little and Bit by Bit*, which *Cross* formerly did. *Cross* now does two verses, and *Ruth* does two, in a voice that isn't at all bad, considering that he had a cold when reviewed. The mind-reading burlesque which *Cross* formerly did with *Billy Gibson*, and later in his single, using *Moore* for the "reader," is also used for the closing bit in this act, *Ruth* doing the mind-reading, and *Cross* working in the audience.

The lines of the act are good laughs, most of them at *Babe's* expense. It doesn't drag for a minute, and one thing is certain, *Babe* will not only draw them in, but leave them satisfied that he can entertain very nicely.

HOFFMAN.

Joe Niemeyer & Co.

Songs and Dances. Six Scenes. Presented by L. Lawrence Weber and William B. Friedlander at the 44th St. Theatre. Time, Twenty Minutes.

The dancing of *Joe Niemeyer* is well worked out and is diversified enough to please all tastes. *Niemeyer*

introduces the four girls, one at a time, as *Sally, Mary, Irene* and *June* in costumes from the show successes. A Spanish dance is effectively done with a special drop. A Times Square scene follows with up-to-date jazz. The Oriental dancer, in a startling costume, was very good. The minuet finale was prettily arranged. The four girls—*Margo Raffaro, Maida Du Frayne, Margaret Davies* and *Billie Maye*—each displayed unusual talent. As a novelty finish to the act *Niemeyer* brought out each of the girls with their mother. Audiences always fall for heart-string stuff, and this was a touching finale. The act is very well staged and went over well.

CONN.

Roland Young & Co.

The Robbery, Twenty Minutes in Full Stage. Reviewed Oct. 28th at Proctor's Mt. Vernon.

Clare Kummer's one-act play, with the original cast from the *Punch* and *Judy*, is a welcome addition to vaudeville. This sketch was played by an excellent company with a restraint that added much to its effectiveness. The audience enjoyed every minute of its bright dialogue and satire.

Edie Upton, the daughter, played

by *Ruth Gillmore*, is alone in the *Upton's* town house that has been closed for the summer. Believing that the house has been robbed she screams from the window and *Robert Upton*, the son of a neighbor, played by *Mr. Young*, comes to her rescue.

The following complications and the arrival of mother and father on the scene only to find daughter asleep on son's shoulder give opportunity to *Mr. Young* for a full display of his fine talents in light comedy.

The act is finely written and well staged by *Lewis* and *Gordon* under whose direction it is being presented.

GRADY.

The Spirit of Mardi Gras

Musical Revue, Twenty-four Minutes in One and Full Stage. Review Oct. 28th at Proctor's Mt. Vernon.

One of the best jazz band revues that has played in the East in many months. Opening in one with a short prologue, the act works in full stage with the band—the *Mardi Gras Sextette*—accompanying the singing and dancing of *Patsy Shelly, Grayce Blair, Loretta De Voll* and *Mary Dawn*.

A solo toe-dance was excellently delivered, and a couple of blue numbers sung by *Miss Dawn* with band

accompaniment went over with a bang! In fact, the best thing in the revue was *Miss Dawn's* last "blues" rendered with three saxophones and a trombone.

The big outstanding feature, however, was the band. They are different. They don't believe that there has to be noise to have jazz and the appreciation the audience showed of this was immediate.

GRADY.

Wilton Lackaye

Sketch (Pantomime). Twelve Minutes in Full Stage. Reviewed Monday Matinee at the Riverside

The Greater Love, in pantomime, by *Monsieur Henri Ridgway*, is being presented for the first time in vaudeville this week at the *Riverside* by *Wilton Lackaye*. It is also the first time that *Lackaye* has presented pantomime on the talking stage, and he certainly is an artist in his work. The story is the usual love story, but presented in an original manner to the public. The scene is laid in a New York apartment, and the story is that of a lover, his room-mate and the girl. *Lackaye* portrays the character of the lover, who has not made his fortune as yet, but the girl also had her eye on the room-mate, supposedly a handsome young chap, and elopes, leaving a letter to her lover stating the facts. Most of the material is flashed upon a screen so the audience can easily understand the story. To prove his love for her the lover commits suicide so he can leave his insurance money to her, and to cover himself so the insurance officials will think it accidental death he leaves a note to a dear friend who at one time made him a present of the revolver, stating to him that he was going on his honeymoon shortly and that he was going to clean his little present so that it could be used on the trip, and this letter would serve to exonerate him for the suicide story and make doubly sure that his sweetheart would get the money.

The entire story as enacted by *Lackaye* was performed in a capable manner, and *Greater Love*, in pantomime, should certainly be a vaudeville success.

ROSE.

Paul Morton, Flo Lewis & Co.

Bedroom Farce, Songs and Dance. In One, Full Stage and One. Special Sets, Twenty-three Minutes. Reviewed Monday Afternoon at the Alhambra Theatre

Paul Morton and *Flo Lewis* have teamed for this new offering. It is of the style made popular by *A. H. Woods*, so we might say it is of ancient vintage and only shows paroxysms of life when *Morton* and *Lewis* sing and dance. After incidental talk in one, the act goes into full stage, revealing two rooms, partitioned.

Flo Lewis, the auburn-topped, and *Paul Morton*, the debonair, are very clever performers, but the act, *Broadway Butterfly*, on which *Edgar Allen Woolf, Harry Carroll* and *Ballard McDonald* have collaborated, hardly does this team justice.

HAL ELIAS.



KARYL NORMAN

(Creole Fashion Plate)

now appearing at the *Riverside Theatre*, will wear, at each performance this week, the new gown, designed by *Miss Moran*, amateur designer, and donated by *Mayhen*. (Come up and see a new creation).



Affectionate Couples

Viola Dana and Gaston Glass, with heads snuggled closely together, are gazing thoughtfully into the distance, perhaps planning happily for the future and a little bungalow for two. Judging from their expressions their thoughts are equally optimistic for a happy time to come. The scene is from Viola Dana's picture, "There Are No Villains," a Metro production.

Here, by way of contrast, we have a happy couple in a far more reserved embrace, showing that back in the Civil War times the gallantry of the Southern gentlemen, although far more elaborate and showy, was considerably more restrained—at least in front of a camera. The lady in the large picture hat seems a bit more yielding than her stern-faced lover. The scene is from the Goldwyn production of Gertrude Atherton's "Don't Neglect Your Wife."

The scene from "The Man Who," a Metro picture starring Bert Lytell, again swings us back to modern times. This display of undisguised affection on the part of Bert Lytell and his attractive sweetheart is just the sort that makes the matinee girl forget her box of gooey chocolates and heave a sigh of romantic joy, as she wishes that her "Jim" would show a little more imitation of this kind of fade-out thrill. And if only his eyes were like Bert Lytell's!



Little Trips to Los Angeles Studios

With Otto Henry Harras

HAVING moved his directorial paraphernalia to Universal City for a special engagement, Clarence G. Badger has begun work on "Cupid Incog," starring Marie Prevost. T. Roy Barnes plays opposite Miss Prevost, with the supporting cast listing Daisy Robinson, Ralph McCullough, Roy Atwell, Del Lorice, Sadie Golden, Alida B. Jones and George Nichols. Doris Schroeder wrote the continuity from an original story by Irving Thalberg, general manager of Universal City.

The Metro production, "A Trip to Paradise," from Lilliom, starring Bert Lytell, under Maxwell G. Karger's megaphone, is scheduled to open the State here, and another feature of the program will be the film of the opening recently of Mr. Loew's State Theatre on the other Broadway back East.

Robert Ellis finished the lead in "The Infidel" at 4 and at 5:30 began work at Universal City, opposite Priscilla Dean, in "Wild Honey," under the direction of Wesley Ruggles.

Charles A. Logue is never happier than when enjoying the life of luxury at his "Seaside Paradise," as his friend, Randolph C. Lewis, dubs the Logue home at Venice. But Mr. Logue did neglect it long enough last week to deposit another four-figure check for another original screen story. The check was from the R.-C. Pictures Corporation for "Gay and Devilish," a farce-comedy for Doris May.

Having Completed

"Guilty Conscience," his latest Vitagraph feature, Antonio Moreno is marking time until his next story is selected. Betty Francisco played opposite the popular hero in this new production, while Harry Van Meter had an important rôle and Dave Smith held the megaphone.

With his keen business eye, we have a hunch that Tony Moreno spends most of his between-pictures time juggling figures on reports from Wall Street investments.

With Georges Benoit on the double-exposure camera work and Marian Ainslee collaborating on the titling, Ferdinand Pinney Earle is now completing his novel production of "The Rubaiyat."

The Welcome Sign

was hoisted high last week for Connie Talmadge, who arrived to work on the coast. Miss Talmadge said she found little change in Hollywood and Los Angeles since her departure from here some four or five years ago. "The chief difference," she mused, "is that now all the cellars are upstairs."

Connie is the guest of her brother-in-law and sister, Mr. and Mrs. Buster Keaton, until Sister Norma Talmadge and their mother join her. Then they will be registered at the Ambassador, the Keaton domicile being too small to house them all. It is announced that Constance Talmadge's first production here will be "The Divorcee," being adapted by Marion Fairfax from Edgar Selwyn's play. Sidney Franklin is coming West to direct it.

Bayard Veiller began last week at the Metro studios in Hollywood production of Bert Lytell's newest picture, a screen version of "Tommy Cateret," by Justus Miles Forman. The title mentioned is tentative and will be changed later.

The second number in the Eugene O'Brien series is set for regular release on December 10 under the illuminating title of "Chivalrous Charley," but, as an additional attraction for "Selmick Week," November 13-19, there will be played a number of pre-release dates in first-run theatres throughout the country.

Helen Ferguson has been engaged for the leading rôle in "Hungry Hearts," taking the part originally assigned to Ethel Kay, who is now ill. Rose Rosehover is at the Goldwyn Studios from New York to play the mother part. Mason Hopper is directing.

Zasu Pitts is playing an important part in "For the Defense" at the Lasky Studios, under the direction of Paul Powell.

Wallace Reid, with his company, under the direction of Philip Rosen, is at Yosemite Valley for exterior scenes in his forthcoming production, "The Champion," in which Grant Mitchell starred on the stage.

The complete cast for Rupert Hughes's story, "Sent For Out," under the direction of Al Green, at the Goldwyn lot, includes the following supports for Colleen Moore: Mary Warren, Farrell McDonald, Florence Drew and Kate Price.

Vitagraph Has Purchased

an original story of Earle Williams by Mrs. Earle Williams. It is yet untitled. Earle Williams has renewed his contract with Vitagraph for a year, and will make seven pictures.

William de Mille has completed the cutting and assembling of "Miss Lulu Bett," the new Paramount production, adapted from Zona Gale's stage play of that name, by Clara Beranger. Lois Wilson plays the title rôle, and Milton Sills is the male lead.

Allan Forest, who was leading man with Alice Lake in the Metro picturization of "The Hole in the Wall," by



In the hot weather a downpour of rain is always a delight to the kiddies. And rowing improvised boats in muddy puddles is always a joy—to black or white alike. The scene is from the R-C picture, "The Barricade"

Fred Jackson, directed by Maxwell Karger, which has just been completed, has signed another contract with Metro. He will be leading man with Viola Dana in "Seeing Is Believing," written by Rex Taylor for Miss Dana.

There Are Twenty-Six

specially built sets used at the United Studios for Herbert Rawlinson's first starring vehicle, "The Millionaire." The picture was purchased specially for Rawlinson from the estate of George Loane Tucker, and was filmed under the direction of Jack Conway. It is being edited at the present time, and will soon be ready for release.

Dorothy Dalton is featured in "Moran of the Lady Letty," a Paramount picture under the direction of George Melford, which is an adaptation by Monte J. Katterjohn of the novel by the late Frank Norris. The company goes on location in Northern California waters to get many of the scenes. Rudolph Valentino, who is featured with Agnes Ayres in "The Sheik," another of Mr. Melford's productions, plays the male lead of Ramon Lerdo.

Paul Iribe will accompany Cecil B. De Mille on his two months' vacation

tour abroad, to Europe and Northern Africa. The famous French artist, who has been serving as art director for Cecil B. De Mille productions for several months, will fill the dual rôle of traveling companion and interpreter.

Word was received here this week that William Farnum would not work at the Fox West Coast Studio, as expected, but will soon begin on a new production in the New York studios of the Fox Film Corporation, which are situated at Tenth Avenue and 58th Street in the big city. Fox arrived back from Europe about two weeks ago.

Another production which was expected to be worked on the West Coast is that of "Spanish Jade," by the Famous Players-Lasky Corporation, but which will be done by the British company of that corporation instead. It will be directed by John S. Robertson, with the assistance of Harry Ham, who also has a prominent rôle in the film. "Spanish Jade" is an adaptation of the novel by Maurice Hewlett.



"DOUBLING FOR ROMEO"

Will Rogers in Amusing Goldwyn Comedy

Story by Elmer Rice. Scenario by Bernard McConville. Directed by Clarence Badger. Released by Goldwyn.

CAST

Romeo (Slim).....Will Rogers
Juliet (Lulu).....Sylvia Breamer
Steve Woods (Paris).....Raymond Hatton
Pendleton (Mercutio).....Sydney Ainsworth
Big Alec (Tybalt).....Al Hart
Foster (Capulet).....John Cossar
Duffy Saunders (Benvolio).....C. E. Thurston
Maggie (Maid).....Cordelia Callahan
Minister (Friar Lawrence).....Roland Rushton
Jimmie Jones.....Jimmie Rogers
"Movie" Director.....Wm. Orlamund

Lazy ought to have been Sam Cody's middle name. He is the sleepiest cowboy in Arizona. He reaches heights of laziness that are appalling. Lulu, the pretty daughter of the ranch boss, was about the only person whose company appealed to Sam

more than his downy couch. Lulu, although in love with Sam, has pictured in her dreams a really romantic lover—one who scales stone walls as easily as Doug Fairbanks, or makes love like Wally Reid. Lulu orders Sam to learn to love like a movie hero before she will consent to becoming Mrs. Sam.

So out to Hollywood goes Sam, and lands a job as a villain in a big melodrama. He plays various parts, including a lover to a dreamy vamp, but he is so clumsy at it he is fired. When he returns to Arizona he hasn't learned much of lovemaking, but was somewhat impressed by the cave-man stuff they pulled in a movie out there.

Lulu will have none of him, and tells him to get out unless he can make love as well as Romeo did to Juliet. Sam reads the play and then has a screamingly funny dream in which he burlesques the old story with wild and woolly dashes. And then he tries the cave-man stuff, combined with some Romeo wooing, and carries off Lulu triumphantly to a clergyman.

Will Rogers plays the languorous Sam with his usual slow-going gait. He is always amusing, and this part seems to fit him particularly well. Sylvia Breamer is a beautiful Lulu. Raymond Hatton adds another of his clever impersonations. The rest of the cast is good.

JOHN GEOFFREY.

Will Rogers, as Romeo in the Goldwyn picture "Doubling For Romeo," is seen with Juliet (Sylvia Breamer) in Friar Lawrence's cell, where they are about to be married.

Resplendent in a dashing white costume, Will Rogers plays a smiling Romeo to Sylvia Breamer's Juliet.

(At the top, right)—In "Doubling For Romeo" (Goldwyn), Will Rogers finds that being a movie hero isn't all it's cracked up to be—and the long-suffering director appears to agree with him.



"THE LURE OF JADE"

Pauline Frederick in Fine R-C Production

Story by Marion Orth. Directed by Colin Campbell. Released by Robertson-Coel Pictures Corporation.

CAST

Sara Vincent.....Pauline Frederick
Captain Louis Corey.....Thomas Holding
Allan Corey, his son.....Arthur Rankin
Stuart Bexford.....Leon Barry
Commodore Vincent, Sara's father, Harder Kirkland
Captain Willing.....L. C. Shumway
Alida Corey, Louis Corey's wife, Clarissa Selwynne

Just because Sara Vincent impulsively yielded to the "lure of jade" and went to the rooms of a young naval officer, Captain Louis Corey, to view his collection of rare old jade, this beautiful daughter of the commander of a naval post made the step which led up to disaster for the rest of her life. The act itself was innocent enough, but through the slander

of a gossip woman the story was circulated about with all the rapidity that usually accompanies scandal. Sara is changed from a sweet, wholesome young woman to a bitter, disillusioned woman whose one aim in life was to be revenged on this woman who had caused her downfall, and who even triumphed so far as to marry Captain Corey herself.

The false stories about his daughter so angered the Commodore that he died in a fit of rage which brought on heart failure. Sara goes to the South Sea Isles, where she becomes queen of an ill-assorted colony of derelicts and fugitives from justice. She rules all with an iron hand. A youth who has fallen in love with



Sara kills another man in a jealous rage because he believes his victim to be her lover. Sara takes the blame for the murder to shield the boy, who is a son of her former sweetheart.

Pauline Frederick is excellent in this rôle of love, hate and passion. The story pulses with emotion, and through the skillfulness of Miss Frederick the story lives, yet with all the intensity there is nothing that repels, and the sordidness is only touched upon lightly.

H. K. WHEAT.

A tense moment when Pauline Frederick vents her anger upon one of the derelicts who frequent the South Seas dance-hall in "The Lure of Jade" (R. C.).



Pauline Frederick, in "The Lure of Jade," has become the "queen" of a dance-hall, where she rules the derelicts and fugitives from justice. Here she is confronted by Arthur Rankin as the son of her former sweetheart.

At the top of the page, Pauline Frederick and her dissolute companion look sullenly out of the door from the dance-hall in "The Lure of Jade"—an R. C. picture, directed by Colin Campbell.



"HANDCUFFS OR KISSES"

Selznick Presents Elaine Hammerstein in Delightful Romance

Adapted from the story written by Thomas Edgelow; directed by George Archainbaud; produced by Selznick Pictures.

Lois Walton Elaine Hammerstein
 Mrs. Walton Julia Swayne Gordon
 Violet Dorothy Capwell
 Peter Madison Robert Ellis
 Miss Strodd Allison Skipworth
 Miss Dell Florence Billings
 Leo Carstairs Ronald Schabel
 Elias Pratt George Leacey
 Lodyard Ronald Coleman

It was very hard, at first, for Lois Walton to accustom herself to her aunt's home; especially when her aunt and girl cousin made it plain that they tolerated her, not from love, but because they were hypocritically charitable. Events came to some sort of culmination when to get rid of Louis, her aunt had her removed to a girl's reformatory. It is proverbial how Justice will err; it is maddening how proverbs grow out of great truths. But what matter great truths and proverbs when one is sent to the reformatory; and when such a place is run upon the barbarian system of the middle ages.

We once heard that out of pain and suffering great happiness is born. This may be so; at any rate, if it had not been for the tortures and rough treatment that Lois had to bear with she would never have met with Pete Madison. And after all wasn't it worth it all?

Elaine Hammerstein has done a splendid bit of work in this feature. There is a certain charm that emanates from Miss Hammerstein which works a strange reaction on those

who watch her. It may be that her complete understanding of Life, and its difficulties and disappointments, give her a mastery over her part that makes her so winsome and winning. But lest we grow maudlin and sentimental in our laudation of Miss Hammerstein, we stop. However, let us impress upon the reader that the star of this photoplay does a rare bit of acting that she, herself, will have a rather difficult time in equaling.

It did not mean, however, that when Lois and Pete met that Lois' trials and troubles were over. Circumstance is a mighty thing; and it can twist and turn and drive apart the best of friends; or it can bring together the meanest of enemies. It can also keep apart those who love each other. And so it did to Pete and Lois.

Fate has a funny way of bringing about happiness. It has often been a raised question why it will employ the hardest of tactics. It was because or rather through more trials that Lois came into her gracious tribulation: that of Pete.

The director of the feature has done an excellent thing in this production. He has made it a feature that will give more than ordinary entertainment. The picture is in no manner a photoplay that will create sensation; but it will please everybody.

HENRY IRVING MARCOLIES.

Looking very cute in dressing-gown and pajamas, with her hair in pig-tails, Elaine Hammerstein smiles up mischievously at Robert Ellis, who appears to enjoy the situation fully. The scene is from "Handcuffs or Kisses," the latest Selznick picture in which Elaine Hammerstein is starred

Elaine Hammerstein is about to become the social secretary for Miss Dell (Florence Billings), a woman who keeps a gambling house and needs attractive young girls to interest the habitués. Elaine is not quite certain whether she will like the position or not, but she has plenty of spunk and is willing to try it out

At the top of the page Elaine Hammerstein suggests that kisses would be far more acceptable than handcuffs in "Handcuffs or Kisses," a Selznick picture which is to be shown in the theatres throughout the country shortly. The production shows Miss Hammerstein at her best



"RIP VAN WINKLE"

Hodkinson Presents Thomas Jefferson in Famous Old Story

Presented by Ward Lascelle. Released by W. W. Hodkinson Corp.

CAST

Meenie Van Winkle.....Daisy Robinson
 Little Meenie.....Gertrude Messenger
 Derrick Van Beekman.....Pietro Sosso
 Gretchen Van Winkle.....Milla Davenport
 Heindrick Vedder.....Francis Carpenter
 Nick Vedder.....Max Asher
 Queen.....Mary Anderson
 Rip Van Winkle.....Thomas Jefferson

The famous old story, played by Joseph Jefferson on the stage for many years, is now produced for the silver screen with Thomas Jefferson, the son of Joseph Jefferson, in the part made world famous by his father. Driven from home by a sharp-tongued wife, Rip Van Winkle wanders up into the Catskills, where he finds a colony of tiny gnomes bowling. They offer him a flagon to drink, and as soon as he quaffs it he falls to the ground unconscious.

For twenty years Rip slept there in the mountains, while in the valley below, Dame Van Winkle, despairing of the return of Rip, and believing him dead, marries Derrick Van Beekman. Rip returns to his old home, old and ragged. He is taunted on all sides by street urchins. One lad defends him. It is young Heindrick Vedder, now grown to manhood. Heindrick marries Meenie, and Von Beekman is proven a thief, so that Rip and his wife are reunited.

Thomas Jefferson makes Rip a lovable character, playing the part in much the same way that Joseph Jefferson did on the stage. Francis Carpenter and Gertrude Messenger are delightful. Daisy Robinson is attractive as Meenie. HOMER DWIGHT.



Thomas Jefferson in the title rôle of the Hodkinson picture, "Rip Van Winkle," presented by Ward Lascelle

Poor Rip Van Winkle is ordered from his house by his shrewish, sharp-tongued wife. His daughter, Meenie, is heart-broken over it, and little Heindrick Vedder urges Dame Van Winkle to reconsider.

At the top of the page Rip has just returned from his twenty years' sleep in the Catskills, and is being angrily beset by the villagers who are threatening to drive him away.



SENATE VOTES TO ABOLISH 5 PER CENT FILM RENTAL TAX

Repeal of Tax Certain in Both Houses—Now to Be Acted on
by Joint Conference Committee

THE United States Senate has voted to repeal the five per cent. film rental tax which in two years has cost the industry more than \$10,000,000. Without the formality of a roll-call the Senators ratified the repeal amendment of a majority of their Finance Committee last week, after a day of acrimonious wrangling in which many other revenue amendments of the Finance Committee were voted down and thrown into the scrap heap. This decisive action by the Senate practically insures the final success of the National Association's campaign for the removal of the sales tax.

The Senate action is regarded generally as a tremendous victory for the National Association of the Motion Picture Industry, whose president, William A. Brady, together with Saul E. Rogers, chairman of its Taxation

Committee, and Jack S. Connolly, Washington Representative, worked indefatigably for many weeks to bring about the repeal of this war time excise. In the final stages of the campaign, Mr. Connolly was in constant conference with Senators whose support was essential to insure the success of the repeal amendment and largely through his efforts the final tide was turned in favor of the industry's plea for taxation relief.

The revenue bill, as amended by the Senate, will next be acted upon by the Joint Conference Committee of the Senate and the House, but those who have been in close touch with the progress of this legislation in Washington say there is small likelihood that any serious snag will be encountered in the final repeal of the five per cent. tax.

Truex First is "Little, But Oh My!"

Pathé Exchange, Inc., has added the first of a series of comedies starring Ernest Truex to the collection of short-subject features for release November 20. "Little, But Oh My," is the title of the first offering produced by the Ay Vee Bee Corporation. Truex, who is at present starring in Broadway's comedy hit, "Six-Cylinder Love," is well known to film fans, as he co-starred with Mary Pickford in "The Good Little Devil" on both stage and screen. "Little, But Oh My," is a timely picture, dealing with football. The cast includes Julia Mills, Wallace McCutcheon, Henry Pemberton, Joseph P. Mack, Lincoln Plummer, Gilbert Douglas, Beatrice Colony and others, also showing two football teams in action cheered by the rival "rooters" in the grandstands.

"Women of Conquest" Latest R-C

William Christy Cabanne is working on his forthcoming R-C picture, the working title of which is "Women of Conquest."

In the cast are little Miriam Battista, the clever child who appeared in "Humoresque"; Willie Collier, Jr., son of the famous comedian; Billie Dove, beauty of the Follies; Doris Eaton, sister of Mary Eaton; Elizabeth North, from the "Greenwich Village Follies," and others. The story was written by Mr. Cabanne himself, and has to do with life in New York City, including a number of episodes in the theatre.

Tarkington Play Screened

The Paramount picture, "The Man From Home," from the well known novel and play by Booth Tarkington, was begun this week when George Fitzmaurice took his company from London to Italy for the filming of all the exteriors of the production.

The title rôle will be played by James Kirkwood. The cast will include Anna Q. Nilsson, Norman Kerry, John Milern, Geoffrey Kerr, Clifford Grey and Annette Benson.

Crayon Drawings for Stills

A novel idea of employing crayon drawings for lobby displays, instead of the usual photos, in connection with Fred Stone's production, "The Duke of Chimney Butte," released by R-C Pictures, has created interest among exhibitors.

As no still photographs on the production were available at the time, it was decided to use scenes from the film positive. The film positives were enlarged to working size and printed on a paper suitable for crayon work.

Boston, Nov. 8.—The Bowdoin Theatre is dealing largely in personal appearances of movie stars these days.

The newest to appear in conjunction with her screen self is Polly Moran, the "Sheriff Nell" of the Mack-Sennett Comedies. Miss Moran, formerly a Boston girl, is the same animated person off the screen as she is on and tells about her adventures in pictures with the same "pep" that she arrests a band of comedy bandits. Miss Moran is not new to the speaking stage, for she was a foot-light favorite before she turned to the movies. She gives a vaudeville act, chatters and sings.

Hewlett Novel Filmed

Having completed "Love's Boomerang," in the Paramount studio in London, John S. Robertson will next produce "Spanish Jade," a picturization of Maurice Hewlett's famous novel.

Exterior scenes for this picture will be photographed in Madrid. This is in accordance with the plans of Jesse L. Lasky, who recently announced that all European pictures made by Paramount were to be laid in their natural settings.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture.

They will be found on pages 710, 711, 712, 713 of this issue.

Directors XXXVIX



DALLAS FITZGERALD

Who directed the Metro picture, "The Infamous Miss Revell," starring Alice Lake

Holman Day's Story Filmed

"Dangerous Dollars" is the title of the film version of Holman Day's latest story of the same name showing life in the Maine woods. Edgar Jones and Edna May Spurl are the featured players, and are surrounded by a capable cast representing the many different types found in the lumber camps. Fast action is the keynote of the story, dealing with a number of respected citizens piling up a fortune by embezzlements, and how love prevents dollars from being dangerous is proven.

Paramount Club Holds Dance

The Paramount Club, the Famous Players-Lasky home office employees' organization, held a dance at the Long Island studio on Saturday evening, November 5. The party was a costume affair, all having been requested to attend in rural attire. Refreshments were served and the same jazz orchestra that made such a hit at the party at Adolph Zukor's home three weeks ago will furnish the music. Paul Morgan was chairman of the committee on arrangements.

Lois Syrell Joins "Bombo"

Lois Syrell, a pupil of the Russian ballet master, Tarasoff, has joined the company supporting Al Jolson in "Bombo" at Jolson's Fifty-ninth Street Theatre. Miss Syrell is to understudy several principal rôles, particularly those which have dancing numbers.

"Humoresque" Gets Medal

"Humoresque," which Hugo Riesenfeld presented last year at the Criterion Theatre for twelve weeks and one each at the Rivoli and Rialto, has been awarded the medal of honor for the best photoplay produced in 1920. Two million votes were cast in the national balloting.

Boy Born to Bronner's

Mr. and Mrs. Cleveland Bronner announce the birth of a boy. This news comes from Boston, where Mr. Bronner is appearing with "The Passing Show of 1921." Until a few weeks ago Mrs. Bronner was dancing in Mr. Bronner's specialty.

6-Seat Theatre for Metro

Metro's studio grounds soon will include a new theatre solely for the showing of prerelease pictures. The tiny playhouse, now under construction as an addition to the main administration building, will have a seating capacity of not more than half a dozen. It will be used only by the company's executives in reviewing completed pictures before sending them to the New York offices.

Two powerful projection machines of the latest type already have arrived from New York for use in the miniature playhouse, and a screen, especially adapted to the short throw of light, is being installed.

Amos Myers, of Metro's art department, designed the private picture house and selected its furnishings. It is fitted with deep-cushioned chairs.

"Silas Marner" Completed

"Silas Marner," the famous George Eliot classic which Frank P. Donovan produced as a screen play, has been completed and is now being edited and cut.

George Fawcett, Craufurd Kent, Marie Edith Wells, Jean Girardin, Bradley Barker, Anders Randolph, Alice Fleming, Carl Randall, Harry Lee, Marguerite Courtot, Helen Rowland, Emily Chichester, Charles Coghlan, son of the famous Rose Coghlan; Hugh Cameron, Louis Stern, John Washburn, Charles Ascott and others play the leading characters of the book that George Eliot wrote. A. G. Penrod photographed the production and James Keenan was art director.

Paramount Wins Contest

The Advertising Department of Paramount has been awarded second prize in the Complete Campaign Contest at the Direct Mail Advertising Association's fourth annual international convention held at Springfield, Mass., October 25th to 28th.

The prizes in this contest were awarded for the most appealing direct-mail campaigns submitted for exhibition. Several hundred national advertisers submitted campaigns in the composition, and the award to Paramount was won with a single piece of advertising matter—the large twenty-page book entitled "The Ultimate in Motion Pictures," which contained advertising lay-outs in colors on some of the Paramount pictures of the season of 1920-21.

"Ladies Must Live" Ready

"Ladies Must Live," the last production made by the late George Loane Tucker, creator of "The Miracle Man," is scheduled for release by Paramount November 13. The picture is presented by Mayflower Photoplay Corporation, and features Betty Compson in the leading rôle. The picture was adapted from a novel by Alice Duer Miller which appeared in serial form in the *Saturday Evening Post*. Robert Ellis plays opposite Miss Compson, Jack Gilbert and Mahlon Hamilton. Leatrice Joy, Hardee Kirkland, Gibson Gowland, Cleo Madison, Snitz Edwards, Lucille Hutton, Lule Warrenton, William V. Mong, Jack McDonald, Marcia Manon and Arnold Gregg complete the cast.

Is That So!

PAT O'MALLEY, the leading man in a number of recent *Marshall Neilan* productions, will support *Bebe Daniels* in the *Nina Wilcox Putnam* story which started at Realart the latter part of last week. Others in the cast include *James Gordon*, *Hugh Thompson*, *Mariha Mattox* and *Mattie Peters*. *Fred Myton* wrote the scenario which will be put on the screen by *Director Chester M. Franklin*.

Mary Miles Minter is now on vacation preparatory to starting work on a Realart production which has been adapted for the screen by *Alice Eytan* from the well known novel, "Tillie, the Mennonite Maid."

The *Wanda Hawley* troupe left Monday for Del Monte where exteriors will be taken for the twenty-first Realart photoplay of the season. *Miss Hawley* left Los Angeles Saturday in order to make personal appearances enroute at theatres in Santa Maria, San Luis Obispo and Paso Robles.

Lloyd Carleton Productions, starring *W. Lawson Butt* and directed by *Lloyd Carleton*, is negotiating a contract for space at *Pacific Studios* for the first of a series of four productions to be made for *Robertson-Cole* entitled "The Flying Dutchman," based on the famous allegorical story of the phantom ship.

Director Harry Edwards has just completed and delivered the first of a fourteen two-reel *Hal Stephens* comedy, made at the *Pacific Studios*.

Considering the short time the *Pacific Studios* have been completed for producing pictures, they may well be proud of the numerous contracts for space that are daily coming in, and for the number of high grade pictures they have turned out. San Francisco and vicinity is every day gaining a new enthusiast to push forward the spirit of making this location the center of the film world.

Three Pictures

have just been completed at the Goldwyn studios here and are now in the process of editing and titling. The productions being titled and cut are "The Octave of Claudius" from *Barry Pain's* story, directed by *Wallace Worsley* and with *Lon Chaney* and *Jacqueline Logan* in the leading roles; *Julien Josephson's* "The City Feller," directed by *William Beaudine* with *Cullen Landis* and *Patsy Ruth Miller* playing the leads; and *Gouverneur Morris' "What Ho, the Cook,"* directed by *Rowland V. Lee*, with *Jack Abbe* and *Winter Blossom* in the leads.

Sylvia Breamer, has been engaged by *Metro* to enact a leading role in support of *Bert Lytell* in his new *Metro* starring picture, "The Phantom Bride," a screen adaptation of *Justus Miles Forman's* story, "Tommy Carteret," which *Bayard Veiller* will direct.

Thomas H. Ince will release his special feature which he made under the working title "Lucky Damage," as "Skin Deep."

Clarence Badger, who directed *Will Rogers* in "Doubling for Romeo," will direct *Marie Prevost* in "Cupid Incog," which will be placed into production this month.

"Snub" *Pollard* has just completed his latest comedy, "Ten Nights in a Poolroom," at the *Hal Roach Studios*, where it will soon be given a preview.

Jimmy Parrott has finished his two comedies, "Try, Try Again," and "Busy Bees." They have been cut and titled and are on their way to New York.

Robert C. Bruce is returning from the Northwest, where he has been making scenic, with enough material to keep *Educational Films* busy for an entire season.



Marie Prevost's third and latest *Universal* feature, "Princess Virtue," is nearing completion at *Universal City* under the direction of *George Cox*.

Clara Morris' novel, entitled "The Paste Board Crown," published in 1902, is to be produced by *Travers Vale* as a *Travers Vale Production* for *Nathan and Semerad*. Mr. Vale, who adapted and will direct the picture, has engaged a cast, including: *Eleanor Woodruff*, *Dora Mills Adams*, *J. H. Gilmour*, *Robert Elliott*, *Alberti Roccardi*, *Jane Jennings*, *Evelyn Greeley*, *Glady Valerie* and *John Hopkins*.

Whiteside to do "The Hindu"

Lee Shubert has arranged to present *Walker Whiteside* in a new play by *Gordon Kean* entitled "The Hindu." It is described as a serious play of modern India. *John Harwood* is staging the production. In addition to Mr. Whiteside the cast will include *Maud Allen*, *Myra Scott*, *Sydney Shields*, *Maurice Barrett*, *Clarence Derwent*, *Stanley G. Wood*, *Grant Sherman*, *William Cooray*, *Arthur E. Sprague*, and *S. Pazumba*. The piece will go into rehearsal this month and will open shortly.

Clubwomen Bar Arbuckle Films

San Francisco, Nov. 8.—A ban was placed by the San Francisco City and County Federation of Women's Clubs on all films in which *Roscoe Arbuckle* appears, according to a resolution passed at the meeting of clubwomen held yesterday in the Fairmont Hotel.

Letters to this effect will be sent to Mayor *James Rolph*, to the chief of police, the board of police commissioners and to the presidents of all the women's clubs. *Miss Jennie Partridge* presided at the club meeting. It was decided to take action regardless of the result of the trial.

Viola Dana and *Gareth Hughes* about to start something musical in "Life's Darn Funny" (*Metro*)

Sessue Hayakawa as "Wang" in "The Swamp" (*R-C*):

Alice Lake, *Metro* star, shivers as she waits for the camera man to start cranking



Aitken to be Examined in Triangle Suit

An order was granted by Justice *Wasservogel* of the Supreme Court on September 30, 1921, requiring *Roy E. Aitken* to appear and be examined before trial in the suit being brought against him and *Harry E. Aitken* by the *Triangle Film Corporation* for an accounting for their acts as directors of the corporation. A motion was made by Mr. Aitken's attorney to vacate the examination before trial. Justice *Mullan* has denied that motion and ruled that Mr. Aitken must appear and be examined pursuant to Justice *Wasservogel's* order.

The date for examination has been set for November 10, 1921. *Arthur Butler Graham* is the attorney for the *Triangle Film Corporation*, plaintiff in the action.

To Produce Films in 'Frisco

San Francisco, Nov. 8.—According to word received from the east, *Max Graf* will have two motion picture producing companies working here by the first of the new year. These two companies will be under his personal direction and will both work at the same local studio.

One of the units will produce super-feature stories under the personal direction of one of the most famous directors in the country. So elaborate will these productions be, with gigantic sets and hundreds of players, that it is estimated that at least three months will be required for the filming of each. It is estimated that the cost of making these four pictures will be close to the million dollar mark.

Dexter and Kirkwood In London

James Kirkwood and *Elliott Dexter* are the latest film celebrities to arrive in London. Mr. Kirkwood, whose most recent *Paramount* picture was *George H. Melford's "The Great Impersonation,"* will appear in the leading rôle of "The Man From Home," *George Fitzmaurice's* next picture for *Famous Players-Lasky British Producers*, most of the exteriors of which are to be made in Italy.

Elliott Dexter, who has so long been associated with the *Paramount* organization, is at present vacationing in England.

Cooper Story for Hoot

Courtney Ryley Cooper's latest story, "The Land of the Lost," has been purchased by *Universal* for *Hoot Gibson*. The story will be placed immediately into scenario form and probably will be put into production early in December. It will form the sixth or seventh of the young star's series of five-reelers for the *Universal Special Attraction* program and will be released early in 1922.

Realart Announces New Titles

The titles of three forthcoming *Realart* pictures are announced for early release: "The Love Charm," by *Harvey O'Higgins*, for *Wanda Hawley*; "First Love," by *Sonya Levien*, for *Constance Binney*, and "A Home-spun Vamp," by *Hector Turnbull*.

Hampton to Do "White Faith"

"White Faith," a novel by *William Dudley Pelly*, which is shortly to make its appearance in serial form in one of the leading magazines, has been selected as the next starring vehicle for *Hope Hampton*, *First National* star, who has just completed "Stardust."

Clarence L. Brown has been engaged to direct the forthcoming production. Assisting Mr. Brown will be *John B. Hyland* and *Russell E. Ball*. Technical direction will be supervised by *Ben Carre*, while the camera work will be in the hands of *Alfred Ortlieb*.

New House for Atlantic City

Atlantic City, Nov. 8th.—A new motion-picture house will be erected on the boardwalk here, by the *Ritz*, *Harding*, *Ambassador* and *Chelsea* hotels, construction to be started shortly. The theatre, which will also be used for the purposes of a convention and symphony hall, will cost approximately \$1,500,000. This plan is being furthered by the hotels mentioned, which are in the immediate section of the site, as a boost for business.

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CLEVELAND—Miles—Joe Burke &

Co.; Frank Bush; Four Jacks & A Queen;

Gallerini Six; Gardner's Maniacs.

COLORADO SPRINGS & PUEBLO—

Burns & Loraine; Jean Gibson; Jan Ru-

bini; Stan & Mae Laurel; White Black &

Useless; Wire & Walker.

DENVER—Ann Sisters; Clemens Be-

linda; King Saul; Fantages Opera Co.; Joe

Whitehead; Ross Wynn.

DETROIT—Miles—Nada Noraine;

Pierson & Lewis.

ORPHEUM—Gillen & Mulcahy; Hite &

Redow Review; Pickards Seals. (L. H.)

Peppino & Perry; Three Deasya Girls.

REGENT—Zena Keefe; Peppino &

Perry; Three Deasya Girls. (L. H.) Gillen

& Mulcahy; Hite & Redow Review; Pick-

ard's Seals.

FRISCO—Brazilian Heirens; Juanita

Hansen; Humberto Bros.; Kennedy &

Rooney; Will Orrisey; Ann Sutter.

GREAT FALLS & HELENA—Violet

Carlson; Foster & Ray; LaToy's Models;

Melodies & Steps; Six Tip Tops; The

Night Boat.

KANSAS CITY—Jack & Marie Grey;

Law Hoffman; Gloria Joy & Co.; Hanky

Panky; Davis McCoy & Co.

LONG BEACH—Amoros & Jeanette;

Sonia DeCave; Edge of World; Garry

Owen; Tale of 3 Cities.

LOS ANGELES—Cody Dot & Midge;

Ethel Clifton & Co.; Georgia Trio; Les-

ter & Moore; Al Shays; Three Kanazawa

Bros.

MEMPHIS—Canary Opera; Chuch

Hass; Dixie Four; Dorothy Morris;

Pantzer Sylvia.

MINNEAPOLIS—Al Fields; Hayden

Goodwin & Roe; Khas Manning & Khas;

Dr. Pauline; Three Lybelle Sisters.

OAKLAND—Coleman & Ray; Kane

Morey & Moore; Little Caruso; Jerome

North; Ohara & Neely Rekoma; Walton

& Brandt.

Shubert

BROOKLYN: SHUBERT CRESCENT

—Chas. T. Aldrich; Callahan & Bliss; Alex-

andra Carlisle & Co.; Lucy Gillette; La

Sylphe Co.; Mari & Lo; Fred Rogers;

3 Chums; Walter Weema.

BALTIMORE: ACADEMY OF MU-

SIC—Fred Allen; Desert Devils; Joe

Fanton & Co.; Lew Fields & Co.; McCon-

nell & Simpson; Mossman & Vance; Will

Oakland; A. Robins; Yveta.

BOSTON: MAJESTIC—"Chuckles";

Moran & Wiser; Musical Spillers; Joe

Niemeyer; Pernane & Shelley; Rial &

Lindstrom; Earl Rickard; White Way

Trin.

CHICAGO: APOLLO—Hattie Althoff;

Nora Bayes; Bernadell; "In Argentina";

Klein Bros.; Lipinski's Dogs; Milo; Bob

Nelson; Bert Shepherd.

CLEVELAND: EUCLID AVENUE

OPERA HOUSE—Beatie McCoy Davis;

Olympia Devalla; Forde & Rice; Kaj-

yama; Ben Linn; Sensational Toto; To-

riano; Emily Ann Wellman.

DAYTON: LIBERTY—Brendel & Bert

Revue; Lucille Chalfant; J. & K. DeMaco;

Du-Calion; Palo & Palet; George Rosener;

3 Apollos.

DETROIT: DETROIT OPERA

HOUSE—Selma Braatz; Walter Brower;

Ethel Davis; Marie Dressler; Harrah &

Rubini; Kremka Bros.; Libby & Sparrow;

Lora Hoffman; Francis Renault; Ryan

& Lee.

MAJESTIC—Everest's Monks; Mar-

guerite Farrell; Harris & Santley; Leona

La Mar; Charles Richman & Co.

ERIE: PARK—(L. H.) only; Harry

Hines; Kiss Burglar; Leach Wallen &

Nip & Fletcher; Sailor Reilly; Samovoa.

NEWARK: RIALTO—Bert Earle &

Girls; Jimmy Huxey & Co.; Joe Jackson;

Jolly Johnny Jones; Kath Bros.; Rome &

Cullen; Vine & Temple; Zigler Sisters.

PHILADELPHIA: CHESTNUT

STREET OPERA HOUSE—Arce Bros.;

Cave Man Live; Joveddah; de Rajah;

Lord-Ain; Mason & Keeler; Nana; Ru-

dinoff; Vardon & Perry.

PITTSBURGH: SHUBERT—Jack Cin-

way & Co.; Emily Darrell; Donald Sisters;

Robert Hilliard; Holt & Rosedale; Jack

McKay; Nonette; Georgia Price; Regal &

Moore.

WASHINGTON: SHUBERT BELAS-

CO—Broken Mirror; Clark & Verdi; Dolly

Connolly; Lean & Mayfield; Bert Melrose;

Rigoletto Bros.; Jack Strouse; Saffan &

Newel; Whipple, Huston & Co.

Poli's

BRIDGEPORT: PLAZA—Fay & But-

ler; Overseas Revue. (L. H.) 4 Bards;

Elna May Foster.

POLI—Juvenility; Murray & Gerriah;

Frank Mullane; Potter & Hartwell.

(L. H.) Bush Bros.; Freeman & Lewis;

Love Nest; McCoy & Walton; Jack Nor-

ton & Co.

HARTFORD: CAPITOL—Bob & Tip;

Hamilton & Barnes; Jack Norton & Co.;

Reed & Tucker. (L. H.) Elm City Four;

Wm. Edmunds & Co.; Bobby O'Neill &

Queens; Stanley & Wilson Sisters.

PALACE—Conlon & Claas; Carney &

Carr; Peaches; Walton Duo. (L. H.) Joe

Armstrong; John Elliott & Girls; Peters

& LeBuff; Wm. & Mary Rogers.

NEW HAVEN: BIJOU—John Elliott

& Girls; Edna May Foster & Co.; McCoy

& Walton; Billy & Irene Telask. (L. H.)

Fay & Butler; Foxworth & Francis; Over-

seas Revue; Potter & Hartwell; Seibini

& Grovini.

SCRANTON & WILKES BARRE

SPLIT—Brownlee's Hickville Fellies;

Beagy & Claus; Carlton & Tate; Haver-

mann's Animals. (L. H.) Deban & Mack;

Cinderella Revue; Eckhoff & Gordon;

Nakas Japs; Stan Stanley.

SPRINGFIELD PALACE—Bush

Bros.; The Bradnas; Chic Supreme; Moore

& Fields; Wilkins & Wilkins. (L. H.)

Jimmy Duffy & Co. Tom Kelly; Pelly Oz;

Maurice Samuels; Visser & Co.

WORCESTER: POLI—Jimmy Duffy &

Co.; Freeman & Lewis; Tom Kelly; Stan-

ley & Wilson Sisters; Visser & Co. (L. H.)

Carney & Carr; Juvenility; Murray &

Ferris.

PLAZA—The Bradnas; Chic Supreme;

Jason & Harrigan; Wilkins & Wilkins.

WATERBURY—Jason & Harrigan;

Love Nest; Peters & LeBuff; Wm. &

Mary Rogers; Maurice Samuels.

Loew's

NEW YORK: STATE—Carlos Circus;

Pearl Frank Co.; Mumford & Stanley;

Oddities of 1921; Tower & Darrell. (L. H.)

Pearl Abbot & Co.; Barton & Sparring;

Fox & Britt; Jerome & France; Lynch &

Zeller; Pot Pourri Dancers.

AMERICAN—Ferry Brennan & Bros.;

L. Wolfe Gilbert Co.; Howard & Jenkins;

Wm. Morris & Co.; Quinette Hughes &

Co.; Reiff Bros.; Vincent & Sully; Walter

West. (L. H.) Ferguson & Sunderland;

Les Arades; Mason & Morris; Oddities

of 1921; Paul & Rogers; Petit Troupe;

Jack Reddy; Straight; Murray Voelk.

AVENUE B—Danny; Gordon Duo; St.

Clair Twins & Co.; Small & Sheppard.

(L. H.) Burns & Klein; Dorothy Burton

& Co.; Chick & Tiny Harvey; C. Wesley

Johnson & Co.; Margaret Merle.

BOULEVARD—Pearl Abbott & Co.;

Colini's Dancers; Eugene Emmett; Lynch

& Zeller; Murray Voelk. (L. H.) Asaki

& Taki; Wm. Dick; Long, Cotton & Co.;

Nelson & Barry Boys; Reeder & Arm-

strong.

DELANCY ST.—Rose & La Bell; Wm.

Dick; 4 Danubes; Long, Cotton & Co.;

Hart, Wagner & Ellis. (L. H.) Betty

Wake Up; Brady & Mahoney; Eugene

Emmett; Russo, Ties & Russo; The Mc-

Naughtons; Weiss Trio.

GREENE SQ.—Harvey DeVera Trio; 4

Ushers; Edie Heron & Co.; Bernice La

Bar & Beaus; The McNaughtons; Turner

Bros. (L. H.) Carlos Circus; Martha

Hamilton & Co.; Reiff Bros.; Tower &

Darrell; Willing & Jordan.

LINCOLN SQ.—American Comedy 4;

Asaki & Taki; LaFollette & Co.; Sam

Liebert & Co.; Reeder & Armstrong.

(L. H.) Colini's Dancers; Danny; De

Vine & Williams; Harry Gilbert; Sutter &

Dell.

NATIONAL—Sol Berns; Chellis &

Lambert; Ferguson & Sunderland; Josie

Flynn & Co.; The Norvellos. (L. H.)

Brown & Elaine; 4 Danubes; L. Wolfe Gil-

bert & Co.

ORPHEUM—DeVine & Williams; Fox

& Britt; Martha Hamilton & Co.; Lou &

Grace Harvey; Stanley Bros.; Louis Stone

& Co. (L. H.) American Comedy 4;

LaFollette & Co.; Lockhard & Laddie;

Poor Old Jim; Irene Trevette.

VICTORIA—Hodge & Lowell; John-

son Bros. & Johnson; Poor Old Jim; The

Celebrities; Weiss Trio. (L. H.) Josie

Flynn & Co.; Pearl Frank & Co.; Hen-

shaw & Avery; Little Lord Roberts; Louis

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DAYTON—Cortez & Ryan; Kennedy & Nelson; Lane & Freeman; Rawles & Van Kauffman; Alexander Sparks & Co. (L. H.) Dugal & Leary; LaSova & Gilmore; Margy Duo; Mills & Smith; Williams, Darwin & Co.

DETROIT—Grace Cameron & Co.; Flying Howards; LaTemple & Co.; Mixtures; Zolar & Knox.

HAMILTON—Walter Fenner & Co.; Jennings & Mozier; Melody Festival; Rita Shirley; Work & Mack. (L. H.) Cameron & Mosker; DeMaria & Lamb & Goodrich; Link & Phillips; Seymour & Jeanette.

HOBOKEN—Martin & Courtney; Shea & Shirley; Simms & Warfield. (L. H.) Phil Adams & Co.; Gordon Duo; Monte Lyons; The Newmans.

HOLYOKE—Brown & Elaine; Cosler & Beasley Twins; Les Arados; Little Lord Roberts; Willing & Jordan.

HOUSTON—Dane & Loehr; DeLyons Duo; Octavia Handworth & Co.; Dave Thursby; Waldron & Winslow. (L. H.) Bentley, Banks & Gay; Lew Hawkins; Bobby Jarvis & Co.; Harry & Kitty Sutton; 3 Raymonds.

KANSAS CITY—Gruet, Kramer & Gruet; Holland, Dockrill & Co.; Joe & Clara Nathan; Jim Reynolds; Harry & Lola Stevens. (L. H.) Curtis & Fitzgerald; Flagler & Malia; LeRoy Bros.; Smith & Inman; Snappy Bits.

LONDON—Cedric Lindsay & Hazel; Jonia's Hawaiians; Mohr & Eldridge. (L. H.) Dance Follies; Dunlay & Merrill; Hip Raymond.

MEMPHIS—Bernice Barlowe; Dance Creations; Fox & Evans; Fox & Kelly; Preston & Isabelle. (L. H.) Foley & O'Neil; Monahan & Co.; Playmates; Marva Rehn; Pioneers of Minstrelsy.

MONTREAL—Anger & Adelon; Brava; Michelina & Co.; Burke & Burke; Hal Stryker; Waters, Hopkins & Churchill.

NEW ORLEANS—Bentley Banks & Gay; Lew Hopkins; Bobby Jarvis & Co.; Harry & Kitty Sutton; 3 Raymonds. (L. H.) Bernice Barlowe; Dance Creations; Fox & Evans; Fox & Kelly; Preston & Isabelle.

OKLAHOMA CITY—Hill & Quinell; Laing & Green; Sylvia Mora & Reckless Duo; Frank Terry; Wild & Sedalia. (L. H.) Clifford & Leslie; Dancing Whirl; Herman & Engel; Wardell & Doncourt; Harry White.

OTTAWA—Cantor's Minstrels; King & Cody; Mack & Dean; Marco & Co.; Robinson & Fierro.

PITTSBURGH—Futuristic Revue; Geo. Randall & Co.; Reed & Lucey; Frank Sheppard & Co.; Stutz Bros.

PROVIDENCE—Ubert Carleton; James Grady & Co.; The Larcenians; Tollman Revue; Villani Bros. (L. H.) Cowboy Williams & Daisy; Gaylord & Langton; Jewel's Manikins; Sherman & Van & Hyman; Uls & Clark.

ST. LOUIS—Dugal & Leary; LaSova & Gilmore; Margy Duo; Mills & Smith; Williams, Darwin & Co. (L. H.) Gruet, Kramer & Gruet; Holland, Dockrill & Co.; Joe & Clara Nathan; Jim Reynolds; Harry & Lola Stevens.

SAN ANTONIO—Van & Carrie Avery; Barker & Dunn; Johnny Dover; Timely Revue; Uyeda Japs. (L. H.) Dane & Loehr; DeLyons Duo; Octavia Handworth & Co.; Dave Thursby; Waldron & Winslow.

SPRINGFIELD—Cowboy Williams & Daisy; Gaylord & Langton; Jewel's Manikins; Sherman, Van & Hyman; Uls & Clark. (L. H.) Ubert Carleton; James Grady & Co.; The Larcenians; Tollman Revue; Villani Bros.

TORONTO—Catland; Connors & Boyne; Doraldina; Chas. Gibbs; Morris & Shaw.

WACO—Collins & Pillard; Paul & Georgia Hall; Ted & Daisy Lane; Little Yoshi & Co.; Song & Dance Revue. (L. H.) Van & Carrie Avery; Barker & Dunn; Johnny Dover; Timely Revue; Uyeda Japs.

WASHINGTON—Hashi & Osai; Al Lester & Co.; One, Two, Three; Pesci Duo; Race & Edge.

WINDSOR—Dance Follies; Dunlay & Merrill; Hip Raymond. (L. H.) Cedric Lindsay & Hazel; Jonia's Hawaiians; Mohr & Eldridge.

Orpheum

CHICAGO: MAJESTIC—Fink's Mules; Dave Harris & Syncopators; Jimmy Lucas; Jim McWilliams; Olson & Johnson; Eddie Ross; Valeska Suratt; Toto.

PALACE—Bronson & Baldwin; Low, Feeley & Stella; 4 Marx Bros.; Sallie Fisher; Garcinetti Bros.; Rols & Royce; Bill Robinson.

STATE LAKE—Mr. & Mrs. Jimmy Barry; Davis & Darnell; Dress Rehearsal; Lady Sen Mei; Miller & Mack; Hal Skelly & Co.; Sully & Houghton.

DENVER—Adler & Ross; Bowers, Walters & Crocker; Hughes Musical Duo; Little Johns; Aileen Stanley; Wood & Wyde.

DES MOINES—Barbette; Marie Dorr; Ford & Cunningham; Nihla; Spic & Span Revue; Sampson & Douglas; Willbur Mack & Co.

DULUTH—Jean Adair & Co.; Flanigan & Morrison; Ed Janis Revue.

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